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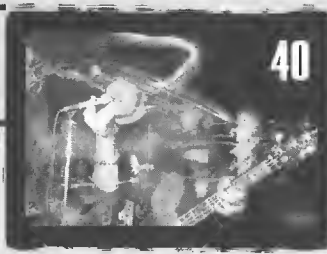
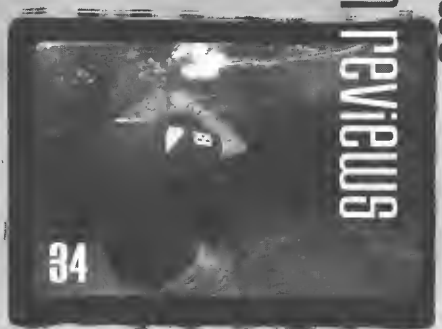
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M A G A Z I N E

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Well, another issue of FC and once again we've increased in size and improved in quality. Since our first print run (4 issues ago), we have refined and removed different features in order to make FC the best hardcore magazine in the world-wide scene.

This issue we have proudly added a new section that has a huge presence in the hardcore scene: the tattoo shop/artist profile. From now on, we will feature a new shop and/or artist profile each issue, in order to promote the great shops and artists in the tattoo community around the world. FC will feature only the best shops and artists in as many different cities and countries as possible. No "Jed's Tattoo Emporium" here! If there's a shop or artist that you

feel should be featured, let us know.

Overall, we want to make FC reflect the hardcore scene and the people in it, but also general hardcore lifestyles. People who live their life to do what they love, whether it's martial arts, tattooing, motocross, or whatever. So, our FC layouts will feature the work of some of the best tattoo artists and illustrators on the scene and we'll try to get some reviews and articles on events such as the Gravity Games, Hell Fest...and any other interesting stuff we can get our hands on.

We will also keep reviewing as many CDs and Demos as possible. As much as FC is a music magazine, we try to be a solid reference guide on the many CDs / 7" and Demos we receive and are released between issues.

I know we need to get the FC web site up and running. I'm hoping that now that I

have more time, I can get the site done before summer. The site will have links, interviews, pics and reviews that maybe didn't make it in the magazine for whatever reason (usually time) and other cool shit. Hopefully we can close the gaps in the world-wide hardcore scene a bit in the process.

I'll be in Japan from May to July checking out the Japanese hardcore scene for future issues. I'll see ya at the shows when I get back!

I'd like to invite our readers to feel free to contact us with suggestions or comments on what you like or what you'd like to see in FC. We welcome submissions of art, interviews, scene reports, photos, whatever!

peace,  
RedFC

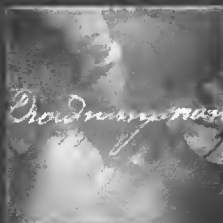


*For Dad*

# in my eyes

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# reach the sky





Reach the Sky's latest CD Booklet includes an address list of child abuse organizations and Vocalist Ian talks about child abuse at the shows. Ian explains the reasoning behind it.

"When we laid out the record I wanted to put it out there because organizations about child abuse and the welfare of children is something that personally means something in my life. It's not for any [personal] reason. I was never abused as a child or anything like that. In the Booklet, it simply says these are organizations out there that are trying to do something and if you choose to support them please do, here's an address, send them your money/donations (tax deductible) or just check out their website and find out what they do."

"It has translated into the live thing because of the sole reason that I feel responsible for saying something about it in the sense that if you buy this record you're going to see this there. Why is it there and he didn't say anything about it? It's just like these goth ball kids jumping around telling people to mosh. Stylistically I'm working on just trying to say something short about it but I get longwinded, much like I am now."

Even with the open-mindedness that hardcore kids have a reputation for, does the band feel that kids at shows are really listening to the message that the band is trying to promote, or is it lost on deaf ears? While RTS wants to get the message out, they aren't overly concerned about whether their attempt fails, for the simple reason that it's something they have no control over.

"Whether people listen to it or not isn't anything I can do anything about. I think that people listen to it and they give the little golf clap afterwards. Maybe they're impressed that someone's talking about something like that (child abuse). But I will say that it happens more on the west coast, that people will come up to you afterwards to be honest with you. It's quite awkward 'cause I'm not a victim of any abuse, I'm not golden merit floating any cause or anything like that, I'm just trying to say shit's out there and in this hardcore world we talk about animal rights, this, that, and the other, but we never talk about each other really, so that's what it really boils down to."





I try to be self effacing afterward and go "Let's beat the shit out of each other again" 'cause I want to have fun. I just want something to talk about, but it seems like I'm responsible to say something. I guess that maybe it's a maturation thing, [but] I wouldn't be surprised that after a while you stop hearing about it."

Reach The Sky's CD layouts tend to stand out for the reason that they don't follow the norm of the hardcore cover formula of crazy-assed live shots or jock fonts. While those who like the band's music probably don't care so much about the packaging, the question still must be asked: What's up with the weird still-life model shots?

"It's purely what I like in a layout I guess. I happen to like what we do. I like it minimal, the weird colors like the picture. We're a band that plays shows with tuff guy bands, metal bands, youth crew bands and I don't think we fit in with anybody. Not like we're doing anything original, don't take it that way! It's more like I don't think we fall into an 'identifiable thing'. Reach The Sky doesn't mean a damn thing. It can mean what you want it to. We have songs about emotions and your interpretation is different from mine and mine from that guy's. It's obscur[ity] that we want. You know, we have that so I have a layout that's kind of basic and maybe it's fruity, I don't know...it's simple and basic because we don't have an image. We don't have a logo. We don't have an identifiable thing."

All Out War has got the Christian apocalyptic lyrics; they have the layouts that look like christian apocalyptic. So they have their own thing. What am I going to do? Put someone on the cover crying on a fuckin' chair? We have this thing I never noticed before, with transportation or cars. Our demo had a bus on it, the other one had cars and buses on it.

This one is called "So Far From Home" so I wanted to do something with model train sets as opposed to doing a picture from the 1800s of some dude hanging out in some B&W picture or something. I figured model

ReachTheSkyの最新CDパンフレットには児童虐待防止組織の連絡先リストが掲載され、ヴォーカルの Ianはライブでも虐待についてコメントをします。Ianはこれらについて語ってくれました。

「レコードを編集し始めた時から僕自身にとっては児童虐待を撲滅しようとしている組織や子供達の幸せが非常に意味がある事から、こういうテーマを表わそうと思った。僕自身(パーソナル)の理由からじゃないけど、僕は子供の時に虐待を受けた事は無い。小冊子には単に、こういう事をしている組織は次の通りです、もしサポートをしたければ、どうぞ、住所は次のように、連絡先にお金/ドネーション(税控除可能)を送るか、興味があるならウェブサイト見てください、って記載されている。それでライブでの発言に進展して行った訳、僕がこういう内容を入れたから、アルバムを買ったらこれを皆は絶対に見る訳だし。何の為にこれがあるんだ、何でそれで説明は?って思うと思う。まるでばかの子供達が廻りの人達にmoshしろっていつていっようなもんだ。本当はちょっとだけそれに触れる程度に短くコメントするつもりだったけど、今みた

いにどうしても長くなるんだな、僕は。」

ハードコアのファンは偏見がなく、オープンな事で知られていますが、バンドからみて、バンドの真のメッセージが彼等に伝わっているとおもいますか、それとも馬の耳に念仏?たとえRTSが伝えようとしていても、所詮コントロールのきくことでもないから特に伝わらなくても気になりませんか?

「人に聞く耳があるかどうかは僕にはどうすることも出来ない。多分、皆聴いてから後で考えると寄って来て自分に何があったのか告白してくる。僕は別にナントカ運動を掲げているつもりはない、ハードコアの世界では動物保護とか、あれやこれや議論をする、でもその中でも絶対に自分の内面を誰しも話したがるなら、それを言いたい。それでその後自分から引っ込んで「皆、殴り合いしようぜ」とかいてみる、楽しくやりたいからな。

議論の発端がほしい、でも自分の言動に責任を持たなきゃいけないと分かった。これも成長過程の一節にしかすぎないのかもしれない、自分でももしかしたらその内言い出さなくなるかもしれない。」

ReachTheSkyのCDレイアウトが他のハードコア定番のクレージーなライブのショットやレタリングを使用しない事から反対に目立っています。バンドを支持しているファンはきっとパッケージにはそれほど関心を持たないかもしれませんが、あえて質問します、あのブキミな静物画的モデルのショットは一体何なんですか?

「完全に僕の趣味だね。実際これには満足している。僕はミニマル(最低限)が好きだから、写真の中の不思議な色合いみたいな。僕はタブガイ、メタル、ユースクールのバンドとショーで共演しているけど、そのどこにも属して無いと思う。特別に違う事をしている訳じゃない、そういう意味じゃない!唯、僕に言わせると「定義される」中に当てはまらない、ただだ。ReachTheSkyに特別な意味は何もない。君次第だ。僕は感情についての曲が幾つかあるけど、君の解釈と僕の見解は違うし、僕とあっちの彼とも違う。不明瞭

trains. It's kinda weird: plastic and a little off tempo. Our bassist John LaCroix (ex -10 Yard Fight), he's the one who put it together, it was his idea for the cars and we just wanted something like that. He keeps saying "This doesn't look like a hardcore record", that's why we put the live shots in there.

People say that we're an emo band. I don't think we've ever been an emo band; I say we're a hardcore band. People say you sing about love, emotions and relationships and I say "Well, go back and read your *Sheer Terror* and *Suicidal Tendencies* lyrics and tell me they're not singing about some of the same things. That is who we are. If you think we're fruitcakes that's fine."





Stay away from ANY image...

"It's a little more of who we are specifically and I'm not trying to take anything from anyone else, I just don't think we're a straight edge youth crew. We're hardcore kids and we're just playing that. I'm 27, there's got to be some reason why I'm still doing it. It's because it matters to me on an individual emotional level, I don't think it's our intention to do something avant garde or anything like that. It's representative of who we are."

Labelled as a SXE band...

"Yeah, I think so. Early on people were saying "Awww, they're just a tuff guy band."

The same way they look at the record label and song titles and lyrics and think we're an emo band. It happens to everyone I guess. We do have SXE members but there's no pretense or bullshit, just fun."

Victory marketing plan...

"I don't know much about marketing or anything, I know who we are. We think one thing about ourselves and like tonight, we played with Walls Of Jericho, an amazing band I love to listen to, but they don't sound like us. All of our shows are weird like that."

Youth Crew bands are fucking lazy and they don't want to do anything and with the exception of a few, very few of them want to tour. We want to play every weekend and we end up playing with the metal bands. Our marketing point? They (Victory) have really good ideas on how to do things, where I just say get our name out there, in skateboard magazines, just to everyone then they can pick and choose. Which is probably tough without an image to really push. But then there was talk to push it on this crowd or that crowd. Hey, like I said we're playing with Overcast or Fury Of Five and we still do well with those bands."



Brendan



さを表現したかった。分かる？音楽で不明瞭さがあるって、僕のレイアウトでシンプルを、でもきわどいかも、それは分からない。。。イメージを提議しないつもりでシンプル、かつベーシックにした。ロゴもない。定義付けて僕達にはない。AllOutWarはキリスト教の啓示を含む歌詞を歌っていてレイアウトもそれだ。彼等のものを持っている。ぼくは？誰かが椅子に座って泣いてるところをカバーにしろって？前に気付かなかっただけ車関係の写真が共通点らしい。デモにはバスが、もう一つには車とバスが表紙だ。これは、"SoFarFromHome"ってあって、1800年代の雑誌の写真でかんなんかじゃなくて模型の電車で何かしたかった。プラスチックでちょっとテンポが違うような、変わってるんだ。ベースのJohnLaCroix (元10YardFight) が車とかの構成を考え付いた、彼のアイデアなんだ、それで皆でこれだ、って。そして彼が、「全然ハードコアのレコードに見えない」って言い続けたから後でライブのショットを足した。皆僕達をemoバンドって呼ぶ。emoバンドだったとは一度も思っていない、ハードコアだと思っている。皆愛とか、感情とか恋愛関係について歌っているじ

やないかっていうけど、じゃあ、SheerTerrorとかSuicidalTendenciesの歌詞を読み直してから口をきけて、彼等と同じテーマで歌ってるだろ。これが僕達だ。それで僕達が変なやつだと思っても別に関係無いよ。」ことごとくどんなイメージでも避けている。「これはもっと僕達が何かっていう点を突き詰めていと思う、他の人の真似をするわけでもないけどどうしても僕達がストレート・エッジのコース・クルーだと思えない。ハードコアだと思ってるし、演奏もそうだと思う。僕は27だけど今だにこれ一本なのに理由があると思ってる。僕一人の感情的レベルの一端にこだわりのあって別に奇抜な事を要求していない。僕達を語っているだけだ。」SXE (ストレート・エッジ) と見られています。」「そうだね。始めの頃は皆、「ああ、あれは唯のタフガイ・バンドだね。」って言っていた。レコードのレーベルと歌の題名それから歌詞をみて、ああ、emoバンドね、っていうのと同じだね。誰でも経験あると思う。メンバーの中にはSXEがいるけど、見

せかけでも口実でもない、楽しんでいるだけ。」

Victoryマーケティング・プランについて。。。「僕はマーケティングについてはよく分からない、自分達が誰かってことだけ。自分達はバンドがこうだいうと考える。例えば今夜みたいにWallsOfJericoと共演したけど、素晴らしいバンドで僕も彼等の音楽が大好きだけど僕達とは全く違う。僕達のショーはみんなこんな感じで変わっているよ。ユース・クルーのバンドは殆どが無茶苦茶なまけものでホンの一握りだけがツアーをしようとする意欲がある。僕達は毎週末プレイしたいからメタルバンドと共演するハメになる。僕一人の感達のセールス・ポイント？彼等(Victory)は売るためのアイデアをキチンと持っている、僕としてはとにかくバンドの名前をどんだんスケボの雑誌とかにも出して、ファンに選択権を委ねる。バンドのイメージもなのにイメージを伝えるって難しいと思うけど。前にジャンル毎に売り分けてみよう、とか声も上がった。レコードでも、僕が言い続けているようにバンドはOvercastやFuryOfFiveのどんなバンドと共演しても大丈夫なバンドなんだ。」

Does Victory try and structure your sound?

"Tony was there when we recorded. It was great 'cause he was involved. I could see us pushed as a Pennywise maybe. Victory is very supportive. When we send the artwork they don't go "What the Hell's with this shit? "So Far From Home"...what's with these nerds?"

Touring a lot with this CD?

"Yeah, we maintain a really busy schedule every weekend, driving all over the place. In a weekend we'll go to Louisville, St Louis and Cleveland, like we did on labor day weekend, traveling 2500 miles. That's how we have to





Chris

do it 'cause that's who we are right now. There isn't a place that we can't get to within this country on a weekend that we won't go to. Like in November we drove to do a weekend in South Carolina, 2 shows in Florida, Miami and Daytona, play Atlanta and come home. It's 21 hrs from Atlanta but fuck it, that's how we do it. But to be quite honest, I think we're kinda holding out for someone to take us, which is really kinda corny, 'cause nobody owes us a damn thing, but it'd be real cool if someone wanted to do it. We have to get out there and do it. But we did the *All Out War / Buried Alive* and we'd do it again, it's just a matter of our jobs.

Southern CA was great! It went really well in some places where they know our shit, which is surprising because the east coast Empire record didn't have super distro, so kids had to hunt it out. Orange County, where there were 700 kids, there was a lot of kids who knew who we were, buying up the record. That's the most amazing thing that goes with it. I don't give a fuck if you buy a t-shirt or not, if you want to get into it buy a record. That's why we're there, we want you to get into it. We were really excited, the mid-west was really cool. We love playing so I'm excited about all that stuff."

What about the Boston scene?

"I think I'm biased, obviously, Boston has the most amazing scene ever. For some reason, hardcore is always cool. Really sincere people. We get 30 year olds who've never missed a show in years come out and dance and at the same time we have 18-19 year olds who haven't missed a show in the 4 or 5 years they've been coming to shows. Yes, it's divided, every place is divided. Yes, there are splits and what-not and yes, there's trouble.

Now, when there's a show it's so hard to come by. Hardcore in Boston is a victim of its own popularity. We did shows in halls and those shows don't happen anymore, not because of violence, not because people were losing money and not because people weren't showing up, but because too many people were showing up!

Victoryは君達のサウンドに指図をしてくる事がありますか?

「Tonyがレコーディングの時に立ち合った。良かったのは彼も参加したからだ。僕達をまるでPennywiseのように押してきた。Victoryはよくサポートしてくれている。アートワークを送った時も「何だ、これは? "SoFarFromHome"?。。。。一体いつかは何を考えて?」とか一言も言わない。」

このCDで沢山のツアーをしていますか?

「そうだね、バンドは毎週末スケジュールをこなしてあっちこっち行っているよ。例えばレーパーデーの週末にしようにルイスビル、セント・ルイスとクリーブランドを一週間で2500マイル回る。ここまでののが、今の僕達のやり方。アメリカの街なら週末に行かない場所はない。例えば11月には始めにサウス・カロライナまで車で行き、フロリダのマイアミとデイトナでショーを2つこなした後アトランタでプレイして帰る。アトランタからは21時間かかった、でもやっちゃう。ホント言うと誰かに招かれて行きたいと思う、下らないかもしれないし誰もする義務もないけど、そういうの憧れる

よ。今は自分から出て行かなければならない。*AllOutWar/BuriedAlive*に出演した、またやるよ、僕達の仕事次第けど。」

南カルフォルニアは最高だった! 場所によって僕達の歌を良く知ってうまく行った、これは驚きで東海岸Empireレコードはそれほどの流通網を持っていなかったからファンは探し回らないと手に入らない害なんだ。オレンジ・カウンティでは700人のキッズの中に随分僕達を知るファンもいてレコードをかなり買ってくれた。これが一番うれしい副産物かな。Tシャツを買ってくれてもどうも思わない、バンドを知りたければレコードを買うべきだ。だからこそその場所に出向く訳、皆に聴いてほしい。中西部は本当にクールで感激した。本当にプレイすることが好きだ、だからそれ関係に全てにおいてエキサイティングなんだ。」

ボストンのシーンについてはどう思う?

「僕には、明らかに偏見がある、ボストンのシーンが最高だと思っている。何故か分からないけどハードコアはずっとクールだ。皆いい人ばかりだ。

ショーを一度もミスった事のない30歳が隔りに来たり、同時にこの4~5年ショーに来始めた18、9歳も来ていたり。そう、分かれている、どこでも。で、その分かれ目から問題が起こる。今はショーを開催するのが難しい。ボストンのハードコアは人気で過ぎたことが問題なんだ。ホールかでショーを開催していたけど、もうできない、暴力が原因じゃない、お金がないからでもファンが来ないからでもない、実は観客が多すぎるから!

ローカルの4バンドとパンクロック・ショーをしたら1000人も来た。HatebreedとInMyEyesで900人、H2OとCoverageで950人を集めた。。。それも定員150人のところで。殆どのホールが「人数が多すぎる」って文句が出る。問題は起こらなかった。皆がいるからこそ素晴らしい、でも、だからこそショーがやりづらい。"Rat"(店)がクローズした後、"MiddleEast"で18歳以上しか入場できないショーを柵を囲んでやるんだ、おかしいだろ。その状況でショーをすると会場は無茶苦茶になる! 5年前までいつもショーが催されていた。。。クラブ4~5店でいつも。その頃にもまだ結構の数がきていた、大きなショーで400人位。皆、切符が手に入ら

We did a punk rock show with 4 local bands and 1000 kids showed up. Hatebreed and In My Eyes, 900 kids and H2O and Converge drew 950... in a room that holds 150. All those places were "Fuck this, there's too many kids coming." There was no trouble.

It's twin fold because everyone is there and it's so amazing, but at the same time shows are a little harder to come by after the "Rat" closed and the "Middle East" which does 18+ only shows with barriers which was corny. But when those shows happened, the place would go fucking crazy!





5 years ago there were always shows happening...4 or 5 clubs always doing shows. There were still that many kids, but maybe a big show was 400 kids 'cause not everyone was dying to get there because they had already gone to a sold out show the weekend before.

It's amazing. You can pick 2 Boston bands out of your top ten of every genre of hardcore. From *Dropkick Murphy's*, *Blood for Blood*, *Converge* to *Piebald*."

**Is it harder for small bands to get in on shows now?**

"Yes and no. Yes because if you're putting on a show and you pay \$1000 for the hall, you think 'Damn, I have to get 4 national bands or no one will come and I'll lose my shirt.'"

No, because there are a lot of places in the suburbs doing shows. The problem is Boston, where there are bands that are starting out who don't want to work. People think it's like, "I've got a demo, where's my record deal and my shows". It's not like that. There are bands in Boston who do work their asses off at the demo level and they do get shows and people go "Hey, why did *Right Brigade* get that show?" They got it because they busted their asses and they worked. When we started, we'd drive to Chicago for one show. It's that kind of stuff. Not everyone has these opportunities, but you can MAKE those opportunities if what you're doing is any good. Plus, no one puts out demos anymore. They put out 7"s or 14 song CDs that no one wants to buy if they haven't heard you before. You put 4 good songs on a demo and everyone will start paying attention."

**What are the band's goals / expectations?**

"To be honest, this band has gone well beyond any expectations I ever had. People got into it from the get go. There've been ups and downs, don't get me wrong, it's not all fucking bliss. It's been a lot of fun; there's no ultimate goal, except to just keep playing shows, do a record and see where it takes us. I want to do a 7" in the spring and get ready for another record. But hardcore is hardcore. *Hatebreed* can go and be the biggest thing

なかった経験ばかりだから無理して行かなくなった。でもスゴいんだ。ハードコアのどのジャンルのトップ10のどれからも2つはボストンのバンドを見い出せる。DropkickMurphysからBloodForBlood,ConvergeとPiebaldまで。」

小さいバンドがショーをするのは難しくなっていますか？

「Yesでもあるし、Noでもある。Yesは、ショーを催すホールに1000ドル払う時点でつい、「ああ、知名度の高いバンド4つに声をかけない限り誰も来なくて無一文になってしまう」と思ってしまうからだ。Noは市外でもショーは催されているから。問題はボストンにあって、バンドを始めたらばかりなのに仕事を熱心にやらないバンドがあるから。そういう奴等に限って「デモも作った、レコード契約はどこ？ショーは？」って簡単に考えている。そうはいかない。勿論、デモの段階で一生懸命頑張るボストンのバンドもある、ショーにも予約が入り、巷に「何でRightBrigadeがああショーに出ているんだ？」って。当たり前だろ、彼等が一生懸命活動したからだ。僕等の駆け出しの頃はシカゴまでたった一つのショー

の為に駆けつけたもんだ。必ずしも皆が良いチャンスに恵まれている訳ではない、でも自分のやっている事が少なからずヒカるものなら、チャンスは自分で作っていくものだ。もう、今どき誰もデモを作らない。今は7"版と14曲CDが主流だけど誰も買わない、誰も聴いたことがないから。(成功するには)デモに最低4曲良い歌があったら皆振り向いてくれるよ。」

バンドのゴール/期待することは何ですか？

「正直に言うと、このバンドは僕の期待を遙かに超越している。ファンが始めから気に入ってくれた。間違わないでくれ、ずっと簡単な道のりだった訳じゃない、大変だった。でも楽しかった、ゴールはない、唯、プレイを続けていき、レコードをだして、行き着くところまで行きたい。春に7"を出してその後レコードを出す準備をしたい。ハードコアはハードコアだよ。Hatebreedは実力はあるし人気もあるから世界一になれる。僕はバンドが自己流の事を続けていく中でそんなレベルに達成するかどうか分からない、別に彼等に個性がないって言うてんじやない、彼等はメタ

in the world because they're that good and they're that fucking popular, they can do that stuff. I just don't know if we can ever get to that level just because we're doing our thing, not saying that they're not doing their thing, but they're more accessible to the metal crowd. We're harder than your average pop-punk band, but we're not tough enough for the metal crowd. That's the real life situation. Hardcore's that limited.



Ian



John

ルにも通じるものがあるんだ。僕達は標準的なポップ・パンクよりはハードでメタルには足りない。それが現実的な現状。ハードコアはそれだけ制限があるってこと。」



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# blackout!



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Blackout! Records was started in 1986 by Bill Wilson. Armed with nothing but \$3000 and the urge to make records by comrades in the NYC hardcore punk scene, Blackout! released its first album in 1989, a compilation entitled "New York Hardcore: Where The Wild Things Are..." It sold a total of 15,000 copies on vinyl, the bulk of which were sold directly by Bill out of the back of his car at shows all over the East Coast.

Blackout! continued to grow over the course of the next few years, releasing a slew of EP's and albums by local punk and hardcore bands like Uppercut, Breakdown, Outburst, Sheer Terror, Outcrowd (whose members joined H2O), Killing Time, Rest In Pieces, and The Goops. A short lived imprint of Blackout!, Engine Records, released records by pre-Matador indie icons Guided By Voices, The New Bomb Turks, and the Deadguy "Work Ethic" EP.

In 1995 Blackout! released the now classic debut album by H2O. This heralded a new era for both New York Hardcore and the label itself. Quickly becoming a nationwide classic, right up there with Agnostic Front's "Victim In Pain", The Gen-Mags "Age Of Quarrel", and Murphy's Law's self titled debut, H2O's energetic punk-influenced hardcore reintroduced the fact that hardcore and punk were not oxymorons, as many straight-edge metallers would have you believe.

This release was followed by other hardcore records including legendary NYHC band Killing Time's final album, "The Method", "Punk Rock Jukebox Vol. I", and the debut album "No Regrets" from Oakland's own Powerhouse. Tim Shaw (singer of NJ's pride and joy, Ensign) compiled the "Our Own Way" compilation that featured tracks from great new bands like Kill Your Idols side by side with scene vets like Agnostic Front.

Late last year Blackout! released the second album from Berkeley's Redemption 87.

Considered by many to be the band that brought it back to the West Coast, All Guns Poolside is yet another strong HC release. Also in late '95, Blackout! signed Kill Your Idols. Considered by many to be the best new HC band, KYI write great heartfelt hardcore punk songs and have an incredible work ethic that keeps them touring nationwide like crazy in their little maroon van. Their recent EP "This Is Just The Beginning" is having the same unifying effect on the kids as H2O did! KYI will be releasing their debut album "No Gimicks Needed" on Blackout! in Spring 2000.

Another recent addition to the Blackout! roster is Philadelphia's own Violent Society. After numerous national tours (among them Kill Your Idols and The Casualties) VS have established a considerable base of fans with their brand of raspy high speed hardcore punk. Along with Kill Your Idols, Violent Society continue the great legacy of Blackout! hardcore with their recently released "Separation Is Killing Us" album.

The label is also working the latest volume in the Punk Rock Jukebox series. PRJE II features current top bands (and some classic ones) covering punk tunes that influenced their sound. Punk Rock Jukebox II features Samiam, the Dropkick Murphy's (w/Lars Kanecid on guest vocals), Anti-Flag, Kid Dynamite, The Enkindels, and more.

By far Blackout!'s most popular/notorious band is easily Rev. Paul Bearer and Sheer Terror. One of the biggest questions is how did Blackout! come to meet Mr. Bearer and Sheer Terror and what is the best (of many) Sheer Terror horror stories.

Ah where to begin. Well I can start by telling you my first encounter with The Rev. Bearer.

I first met Paul on my first day of Junior High in 1979. My best friend Carl (who would later be guitar player for Breakdown/Killing Time) and I were standing in the hallway "Wonder Years" style, waiting for the first bell, when this menacing bulldog looking kid comes up to us. He showed this record in our faces and told us "This is the best band in the world." I took it and I saw this girl with pink hair and electrical tape covering her nipples. "They're the Plasmatics" said the bulldog kid.

At that time, the craziest rock and roll to me was KISS, maybe AC/DC, and Sabbath. Carl and I were totally fascinated and the three of us talked about it for a while. A fourth kid who was standing near us,

saw the record, and shook his head in disgust. Our new friend instantly started a fight with him and was dragged to the principals' office. At lunch time, our new punk rock friend teamed up with another psychopath, grabbing random kids and throwing them down an embankment to the baseball field.

In case you hadn't already guessed, the insane Hasmatics fan was Paul Bearer.

After Junior High I was subjected to a Catholic High School and never saw or heard from Paul until I started going to CBGB in 1986. Before I even recognized him, I had heard of the band and thought they were amazing—best lyrics, insane shows. Then Tony, the punk rock music guru at the local record store back home told me that, indeed Paul Bearer of my favorite new band was the same crazy Paul that I had met years before.

At the next Sheer Terror show I went to, I walked up to him and started talking. That's how Blackout! put out the live at CBGB single....

Over the next few years, there are hundreds of crazy and funny things that happened. Paul breaking Neuman's nose in a drunken sleepwalk.... lots of fights ..... someone got an eyelid bit off.... getting too carried away with someone's abusive boyfriend and a lighter..... but the one of the ones I like best is about this club owner who didn't wanna pay....

I started handling lots of business for Sheer Terror other than putting out records. At the time, I was fresh out of school and still living at my Parent's house and using their phone to make calls. I made an arrangement with this club owner who had a skate park in Pennsylvania for the band to come and play. We settled on an amount and he promised to promote the show.

Let's just say the show didn't go over too well. All the kids who showed up were like, wow we didn't know Sheer Terror was playing. There were no flyers. Now, in my experience, you can't take one person's word for it so I asked everyone. No, it wasn't listed anywhere was the answer from all the kids. Turns out the club owner (a 40-year-old guy who liked to hang around young boys) found out the band wasn't straight edge (or cute and hairless) so he didn't promote the show.

So after playing to a crowd of 50-100 kids who randomly showed up, ST asked for their money. The club owner refused and pulled out a baseball bat. With that, the girls that had come with us took

handfuls of candy that were in jars on the counter and started pelted the club guy. We were laughing, he kept threatening and the girls kept throwing. Club guy then got way too close to one of them while swinging the bat and a certain band member lost it—jumped after him, punched out a few windows, ripped down the T.A. After a two-hour stalemate, we got 1/4 of the money, and departed to him shouting out of his locked club that "we were dead" and "I'll sue you."

I got home at 6am to my mom sitting on the couch with a worried look, telling me that some guy had called the house at 3am to tell her that I had and robbed him and he was gonna have me arrested. I proceeded to get threatening calls from Club Guy about three times a day for about two months. There was even a series of letters in MRR between him and Paul about it. He finally got the message after I hung up on him for maybe the thousandth time.

On a final note, people always were "scared" of Sheer Terror because Paul was such a bit out onstage (and off.) Truth be told, he's true to his convictions and is a considerate, honest person who never would raise a hand to a friend.

A prime example of this was in Boston—Sweet Pete (now of In My Eyes) let the band stay at his house. He was warned by all the youth crew bands to never let ST stay over, because Paul would destroy the house and kill the family, etc. Turns out that Sheer Terror were always the perfect guests, while the rich-boy-posi-core-spilled-lurts were the ones who destroyed the house, and left it for someone else to clean without even a thank-you. It proves that for all their hooded sweets and unity posturing, Sheer Terror was really one of the few bands who were genuine, honest, and brutally real.

Sheer Terror fans will finally get their wish! A best-of ST release is due out May 20th.

All in all, it looks like a busy summer for Blackout! Records. Blackout! will also be releasing a H2O limited coloured vinyl in May as well. June marks the release of the new Kill Your Idols and Awkward Thought CDs; a reissue of the Outhurst CD appears in July; and new releases from Uppercut and Breakdown are coming in September.

**KILL  
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IDOLS**

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# Every Time

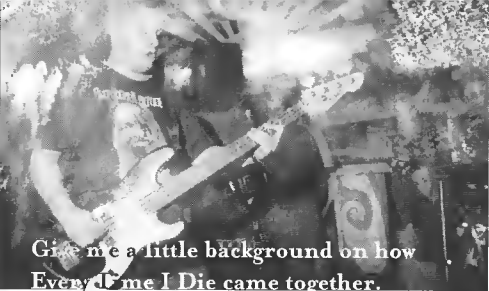




I Die







Give me a little background on how  
Every Time I Die came together.

Keith: We met in the tittie bars, up in  
Canada.

Andy: Me and Ratboy were in Sirhan, one of  
the worst bands of all time.

There were worse bands.

Andy: No, there were a couple dick suckers  
in that band.

Keith: Oh god, here we go.

Andy: I don't even remember the other  
dudes' names in that band. I know Malochai  
That was the only guy I really liked. Keith was  
in a band called Threshold.

Oh, they were sweet!

Keith: I was 13!

Andy: Ratboy was in a band called Last Breath.  
Not the Erie band. Jordan was in Pride. Aaron  
was in Killshot and Threshold. We all got  
together. Me and Keith talked at a show in  
Syracuse with Ratboy and I talked to Jordan  
all the time at shows.

How did the CD with Goodfellow come about?

Keith: Basically, we were new to the idea of  
putting a CD out and One Day Savior were  
going to give us a lot of leeway and only put  
out one release, which was awesome. Not too  
many labels are willing to do that. We ended  
up talking to Chris Logan at a Toronto show  
we played. We were the first band he made  
sign a contract because I think he got screwed  
over with another band he was working with  
(Disciple). It's a two release deal. He's done a  
lot for us.

What the hell is "The Burial Plot Bidding War"?

Keith: Actually, I just liked the sound of it.  
It flows. I guess the name carries certain...

What are you getting at here?

Keith: What I'm getting at is that it goes with  
us. It goes with our style. Not personally.  
We're not all really solemn. For the band, it  
what we are. I think it works.

Ok. So what do you sing about? Do you  
write all the lyrics, Keith?

Keith: I write them. We cover the struggle of  
the Zapatistas and the Chiapas in Mexico...  
only kidding. We are not a political band. I  
sing about personal issues, except I try to add  
a little... I try to do it in a very unorthodox  
manner. A lot of the things are very  
simplistic and if you break it down to the  
simplest format a lot of the songs are... boy  
meets girl. Boy hates girl. Just kind of like a

Every Time I Dieが結成された経緯について教えて？  
Keith:僕達はカナダのストリップ・バーで知り合ったんだ  
Andy:僕とRatboyはSirhanにいた、史上最悪のバンドだ

他にももっとひどいバンドはあるでしょう？

Andy:いや、あのバンドにはどうしようもない奴等が数人いた。

Keith:あ〜あ、始まったよ。

Andy:あのバンドにいた他の奴等の名前ですえ覚えてないね。Malochai位かな。  
彼くらいかな、気が合ったのは。そしてKeithはThresholdというバンドにいた。

かつてはSweetだった。

Keith:そのとき僕は13歳だった！

Andy:RatboyはLast Breathというバンドにいた。Erieのバンドじゃない方。Jordan  
はPrideにいて、AaronはKillshotとThresholdで活躍をしていた。その後皆が集まっ  
て一緒になった。KeithとはSyracuseのショーでRatboyと話しをして、僕とJordan  
はいつもショーの度に話しをしていた。

GoodfellowとのCDはどうして創ることに？

Keith:基本的には僕達がCDを出すにあたって未熟だったことからOne Day Saviorが  
かなり優遇してくれて一つのリリースだけをしてくれるという、いい結果になった。な  
かなか他社レーベルではこうはいかない。トロントのショーでプレイした時に  
Chris Loganと交渉することになって。僕達のバンドが彼が最初に契約を結ばせた  
バンドらしい、他のバンド(Disciple)に裏切られたことからあったらしくて。2  
つのリリースの契約なんだ。彼は本当によくやってくれた。

一体全体、"The Burial Plot Bidding War"って、何なの？

Keith:実は、響きが気に入ってるんだ。なめらかだろ。名前ってそう言えば確かにそ  
の雰囲気を負う。。。。

何を言おうとしているの、ここでは？

Keith:僕が言いたいのはバンドに合ってる、って事かな。バンドのスタイルに合っ  
ている。個人的には違うけど。皆が全然、荘厳でクラくないし。バンドの為に僕達の持  
ち味だと思う。これがいい。

そう、詩はどのような内容ですか？Keithが全部作詞をしているの？

Keith:僕が書いている。メキシコのZapatistasとChiapasの苦闘を描いている。。。  
これは冗談。バンドはポリティカルなバンドじゃない。パーソナルな問題について詩  
う、ただし付け加えている、僕はあえて変わった表現をしている。でも根底は実は  
とてもシンプルで、分析していくと殆どの詩が、男の子と女の子との出会い、男の子  
が女の子を憎む、なんだ。いわゆる行動上みられるような事の衝撃の先取りみたいな  
ものだ。ここから始めて、それに僕流にシチュエーション的に示唆する。かなりの場  
合、皆詩を読んでも分からない、僕の意図することを理解できないから。でも、中  
には時間をかけて個人的に消化して何かを見出す人もいると思う。

作詞は普段どういう風にしてるか教えて？

Andy:僕は大体ベッドルームで座ってriff(反復楽節)を書きためる。Jordanも同じ  
で、後で結合、一つにする。それからRatboyがタイミングのズレとかを調整する。

新作の方向性について教えて？

Andy:もう少しレダークになりたい。皆ともそう言ってたところ。

網タイツを履いて、化粧して黒のマニキュアをしようと思った事はある？

Andy:ああ、Manson調ね。(笑)

Keith:僕達はすごい苦悶・苦悩をティーンにアピールしたい。

Andy:バンドの次のレコードはTrent Reznorにプロデュースを依頼、そして多分  
Rob Halfordが歌う事になる。(笑)

Keith:そして僕達は皮三昧で登場する。



Andy: 君はメタル・ファンとしてショーで血を吐いてみようと思った事はある? Kissが最期のツアーをした今、これを使ってみようと思ったことはある? これを受け継いで起用してみようと思う?

Andy: 僕達も考えた事があるけど、観衆に血がかかってしまう心配をしちゃう。偽物の血らしいけど、何か病気がありそうで。Ratboyなんか今週末喉が痛いてマスクをかけていた。(笑)



凄いいルックスだね。今週末のRatboyのファッションが流行を巻き起こす程強い印象だと思う?

Keith: 昨日はアメリカの国旗を着てた。今日は手術用のマスク。

Andy: 明日はガス・マスクかも。さっきも言ったけど、全てはMansonからきてるんだ。(笑) とにかく、Deadguy調じゃなく、Kiss It Goodbyeとか風にバンドの雰囲気をも

うちょっとダークにしていこうつもりだ。Keith: この間のインタビューでバンドがmathcoreって呼ばれてた、聞いたこともないけど。

Andy: 俺達はmathcoreじゃねー! 撤回しろー。Keith: そーそ。

Andy: その、インタビューした奴はどうせ馬鹿だよ。

現在のバッファローの実状についてどう思う? この数年にどういふ変化が生じていると思う? どんなバンドが進出してきていて、どんなバンドが活動停止すべきだと思う?

Keith: Andy、お願いだから口すべらすな。(笑)

Andy: 今バッファローでプレイしてるバンドは皆いいよ。Kid GorgeousとDead To The Worldが今度スプリット版を出すらしい。いい事だ。一年前よりも沢山のバンドが結成されている。辞めるべきバンドと

いえばSelf Defenseかな。始めから辞めとけばよかったんだ。

Keith: あーあ、言っちゃった。

Andy: 幾つかおごりが過ぎてるバンドがバッファローにいる。現実よりもずっと自分達が

ビッグだと思っている。誰かは言わない。シーン自体は死にかけてたけど、最近息を吹き返してきた。

さっきの質問の続きだけだ。。。

Keith: Oh no.

昨夜、バッファローでSnapcaseと共演する筈でしたね。彼等はMisfitsとショーをする

はずが週明けでキャンセルが入って、それでSnapcaseの意向で共演を依頼してきて、その日にキャンセルに。どういうこと?

Andy: この事に関しては一部始終に腹が立ってる。Darrylが本当に病気だったのかは分からない。皆はそう云ってる、云々。個人的には言い訳のでっち上げだと思う、っていうかMisfitsがキャンセル入れたからハードコア・バンドとはプレイしなくなかったんじゃないか。それだけの事だと思うな。

probably like about anything that you might see behaviorally in the scene. That's where it begins, but I try to paint a picture and make it like a metaphor or something else. A lot of times people read them and they can't relate because they don't know what I'm talking about. The people who do take the time to read them and try to personalize it, I think get something out of it.

How does your average song come together?

Andy: I'll usually sit in my bedroom and write a lot of riffs. Jordan does the same thing and then we combine them and put it together. Ratboy works out all the weird timing shit.

Where do you see your new material going?

Andy: We want to get a little more dark. We all talked about that.

Have you ever thought of wearing fishnet stockings, face paint and painting your fingernails black?

Andy: Yeah, Manson stuff. (laughter)

Keith: We want to appeal to teens with a lot of angst.

Andy: We're going to have Trent Reznor produce our next record, and I think Rob Halford is going to be singing on it. (laughter)

Keith: We're gonna come out with a whole bunch of leather.

Andy, you're a big metal fan. Have you thought of spitting blood at your shows? Do you think that will be incorporated at all now that Kiss is doing their farewell tour? Do you think you'll pick up the ball and roll with it?

Andy: We've already thought about that, but I get worried about the people in the crowd getting blood all over them. Even if it's fake blood, it might have some kind of disease in it. Ratboy's wearing a mask this weekend, because he's got a sore throat. (laughter)

It looks killer. Do you think Ratboy has made enough of a fashion statement this weekend that it will catch on?

Keith: Yesterday, he had the American flag. Today, he's got a surgical mask.

Andy: Tomorrow, it may be a gas mask. Like I said, it all goes back to the Manson stuff. (laughter) Anyway, we're going to get a little bit darker, not along the lines of Deadguy, but Kiss It Goodbye or something.

Keith: The last interview said we were mathcore, which I never heard before.

Andy: We're not mathcore! Let's clear that up.

Keith: I know.

Andy: That dude that you did the interview with was a shmuck anyways.

What do you think of the current status of the Buffalo scene? How have things changed over the past few years? What bands do you think are up and coming, and what bands should stop?

Keith: Oh god. Andy, don't get caught. (laughter)

Andy: All the Buffalo bands that are playing right now are doing good things. Kid Gorgeous and Dead To The World have a split coming out. That's cool. We have a lot more bands than we did a year ago. We could have weeded out of bands like Self Defense. They should have never happened.

Keith: Oh no.

Andy: There's a couple bands in Buffalo that have really big heads. They think they're a lot bigger than they actually are. No names mentioned. The scene was dying out, but it's starting to pick back up.

Picking up where that question left off...

Keith: Oh no.

You were supposed to play with Snapcase in Buffalo last night. They were supposed to play a show with the Misfits, but the Misfits canceled earlier in the week. Snapcase wanted to combine your show and theirs and then they canceled that day. What happened?



Keith: 君はどう思っているの？

Keith: 僕に発言権は無いと思っている。僕自身の誠実さがハードコア・バンドに在籍していること自体で問われていると思う、それは論外だけど。それはバッファローの一握りの人とのパーソナルな問題だと思う。

Thresholdはもう過ぎた事だ。これで立ち止まらずにすみませぬ。(笑)

Keith: それは良かった、僕は解散後随分長い間引きずっていたから。自分ではかなり前進した方だと思う。いや、断然。今時のバンドも皆の活動も好きだ。新しい事を試す事が大事だと思う。FCでカバーをしたDillenger Escape Planを読んで、解らなかった。確かに、Dillengerに合わせて踊るのは難しい、それにファンの中に他の観客の鼻血を期待してショーに行く人もいる、でも自分はバンドを観に行くのが好きで、演奏テクニックや作詞作曲にあみ込んだ意図とかを完全に憑かれたように観るのが好きなんだ。そういうところがうらやましい。。。

聞いてほしいけど。。。君達はDillengerと他のフルーティーなバンドがしないような事をしている。。。

Keith: 有難う。

その手のバンドにはいい歌は書けないですね。幾つかのriffsをまとめて、「おおっ、見ろよこの指さばき。僕達はこんなこともできるのさ。」とか言って。この程度じゃ感心する程甘くない。

Keith: うなずけるな。彼等は打ちまくって服従させちゃう、いろいろな意味でそういう事が通用してる。皆はアッとして、完全に感嘆する、そのくせ困惑していて、結果的には賞賛せずにいられない。

別にそういうバンドの良さがわからないつもりはない。例えばCandiria. 彼等の曲に合わせて必ずしも踊れない、でも歌をつまらなくしないでテクを盛り込む事を可能にしている。そのジャンルのバンドの大半が「僕達はこんなことができる」病にかかっていて、超ヒドい歌を書いている中でも。

Keith: そういうジャンルに入れられたくない。どんなジャンルにも縛られたくない。

ダンス曲も必然的だ、ファンにも参加してほしいからね。

Andy: これがハードコアってことだ。一つだけ自分がこのバンドで証明したいのは、4/4でなくてはならないという事なんだ。3/8でも僕達が聴いてる3/6でもない。誰が4/4が常識だといった？僕とJordanはいつもこういう話をしているんだ。この常識を突き破りたい。頭を使って歌を書け、それでせめて人に聴いてもらえるようなものにしろ。

Keith: Dillengerについては、とにかく彼等はパフォーマンス・バンドなんだ。誰が何を云おうとね。批評ではちょっとしたショー以上が必要だ、という、でも僕は彼等のパフォーマンスが好きだ。数あるショーを観てきたけど、ただ突っ立ってマイクに怒鳴り込んで、観衆を沸かせる事を言ってまたマイクに叫び込むだけのバンドが多い。一緒に歌を口ずさむのもあり、でしょう、でも僕観てるだけ、のがいい。存在感の強烈な人はいいインスピレーションになる。

Andy: 観客をポー然とさせるだけじゃなくて、僕達は全体のタイミングを重視している。

君達のショーでよくみられるオートバイの、あの皆が一斉にやるエアー・ハンドルバーは一体何ですか？その始まりと意味について教えて。

Keith: (笑) 全然判らない。

Andy: 僕とRatboyがEvery Time I Die時代以前にしていたのは歌を書くこと。当時は完全にバイカー・コア・バンドを目差していた。ハーレーを乗り回している男達が聴くよ。うな。Sturgisのラリーの祝歌みたいな感じ。その雰囲気をもこのバンドに盛り込んだ。Keith: 実はこれを続行してこうとしていた。僕はこの時には完全にバイカーとは切れていた。理解してなかった。始めは物珍し程度。最高に笑えたと思う。だから当初は継続していて、今となってはそれを楽しみでできる余裕も出てきた。

Andy: The whole thing I'm pissed off about... I don't know if it's true or not that Darryl was sick. A lot of people said he was... blah, blah, blah. Me personally, I think it's a bunch of malarkey because of the fact that since the Misfits weren't playing, they didn't want to play with real hardcore bands. That's about it.

Do you think Snapcase should call it quits now?

Andy: The new album I actually like a lot.

Come on.

Andy: Really. A long time ago, they said that Syracuse was their home...

Are you saying that Buffalo doesn't want them anymore?

Andy: Well there are certain kids that don't want them. I'm done with that. They're good guys, though.

Keith: The awesome thing about Snapcase canceling was that the publicity for the cancellation was so poor that the Misfits 'Fiend Club' showed up. It was the most diverse crowd I've ever seen in my life. I was getting water and I got into a conversation with this completely drunk frat guy, his girlfriend and their friend (who was wearing a long sleeve black shirt with glow-in-the-dark skeletons on it) to bug me about our set. The guy's like, "I really dig the music, but do you even

have words? Are you really saying anything real?" I'm like, "Yeah, yeah. We have a CD. You can read them in there." Then the guy says, "I'm just saying I think you'd get a lot further if you whined like some of the MTV bands do." (laughter) I gave him a pat on the chest and was like "Sweet. I totally didn't even think of that." I was just playing along because I wanted to keep the conversation going. I'm like, "What do you recommend?" "I'm totally into Crowbar. I like the music. I just need to know what you're saying. You've got to whine like the MTV bands." So not only are we going to go with the Manson look, I'm going to start whining. (laughter)

What is wrong with hardcore these days? How has it gone downhill in the last few years? What, if anything, has gotten better?

Andy: The whole PC thing. I think bands like Groundwork kinda killed it for a while because they had the whole "Oh, no dancing







at shows. We're sissies, blah, blah." (laughter)

Keith: This is probably one of your best (interviews). You're getting all kinds of dirt.

Not bad. Keep it coming.

Andy: I'm going to tell everyone this: It's called HARD CORE, not softcore, alright?

Keith: (laughter) HARD CORE.

Andy: If you want to fuckin' cry, go to an emo show...with hardcore, you're in the kitchen. Expect to get burned.

Keith, what do you think?

Keith: I don't think I'm in a position to have a voice. I think a lot of my integrity has been questioned as far as me being in a hardcore band, but that's beside the point. I think that's just personal matters with certain people in Buffalo.

Threshold's over with. We can all move on. (laughter)

Keith: That's good because I dwelled on it for a long time after we broke up. I think I've progressed intensively. No, extensively. I love a lot of the bands and what they're doing. I love the experimenting. I just read your review of the *Dillenger Escape Plan* in FC and I don't understand it. I mean, granted, it's very hard to dance to *Dillenger*, and I think that a lot of people go to shows expecting to bloody other people's noses, but I love watching a band and being in complete awe of the technicality of it and the schematics that go into writing songs like that. That's what I'm envious of...

Let me explain... You guys do something that *Dillenger* and all those other fruity bands don't...

Keith: Thanks.

Bands like that don't write songs that are catchy. They throw a bunch of riffs together and say, "Wow, look at our fingers. Look what we can do." It takes a hell of a lot more than that to impress me.

Keith: I can understand that. They try to beat people into submission, which I think works in a lot of ways. A lot of people will just be totally amazed and totally awestruck, but so confused with it...you can't help but admire it.

I'm not saying that I can't appreciate some of those bands. *Candiria* for example. You can't, necessarily dance to a lot of their stuff, but they are able to incorporate technicality without making the songs boring. Too many bands of that genre get to caught up in the whole 'look what we can do' thing and they write fucking horrible songs.

Keith: I don't want to get caught up in that genre. I don't want to get caught up in any genre. It's mandatory that we put dance parts in it because we want to see kids involved.

Andy: It's called HARD CORE. The way I look at it, the one thing I set out to do with this band is to show people that 4/4 doesn't have to happen. People can listen to 3/8 or 3/6 like we do. Who says that 4/4 has to be normal? That's the thing that me and Jordan always talk about. We want to try and change that norm. Use your head when you're going to write stuff, but at least make it so people can listen to it.

Keith: The thing about *Dillenger*, though, is that they are a performance band. As much as people try to mitigate their credentials. The review said they need more than a light show, but I like the performance. I've gone to so many shows where people just stand there and scream into the microphone and then say something to the crowd to get them all riled up and then go back to screaming in the microphone. The sing-alongs are all inclusive, but I like watching a band. If someone has a good presence, it's inspiring.

Andy: Instead of making people awestruck, we're just into the whole timing thing.

What's with the motorcycle thing you've got going on at some of your shows, with everybody doing the air handlebars? How the hell did that start and what does it mean?

Keith: (laughter) I have no idea.

Andy: The thing me and Ratboy did before *Every Time I Die* was write songs. We wanted to be a total bikercore band. Something you could see 30 guys riding Harleys listening to. The anthem of the Sturgis fucking rally. We just incorporated some of that stuff

Snapcaseはこの辺が潮時だと思う？

Andy:僕は今度の新しいアルバムが結構イケてると思う。

正直に？

Andy:本当。昔Syracuseが彼等の故郷だとか言っていたな。。

というバッファローが彼等をもう要求していない、という事？

Andy:ファンの中には彼等を支持しない子達もいる。別にいいんじゃない。彼等はいいバンドだよ、それでも。

Keith:Snapcaseのキャンセルがキチンと公表されなかったおかげでMisfitsFiendClubのメンバーが観に来たんだ。あれだけ別種多様な集まりは見たことがない。水を飲みに行った時に酔っ払いの大学生、彼女とその友達（僕のイヤがる夜光性のドクロがついた黒の長袖シャツを着てた）と僕達のセットについて話をした。そしたら、「音楽はいいと思う、でも歌詞については？現実について歌っている訳？」だと。僕は「ああ、ああ、CDが出るから読んでくれたらいいよ。」って。そしたら奴は、「僕の言いたいのは、MTVに出演してるバンドみたいに鼻声使えばもっと売れるんじゃないか」（笑）僕も会話を流す為にも、「そうか、考えてもみなかったよ。」とか言いながらポンと彼の胸を軽く叩いたりして。それで僕ものって、「君のお勧めは何？」「僕はCrowbarに入れ込んでる。音楽が好きさ。君が何を歌っているのか知りたいだけだよ。MTVに出演してるバンドみたいに鼻声で歌えばいいのさ。」だと。だから、Mansonルックをきめるだけでなく、鼻声で奇声を上げ始めることになりそう。（笑）

近頃のハードコアに何が起きていると思う？どうしてこの数年低下ぎみに？その中で少しでも良くなった点があったらそれは何だと思う？

Andy:PC関係全部。僕はGroundworkみたいなバンドが「ショーでダンスは禁止だ。僕達は女々しくて、なんだかんだ。」（笑）とか云ってたからシラけさせてたと思う。

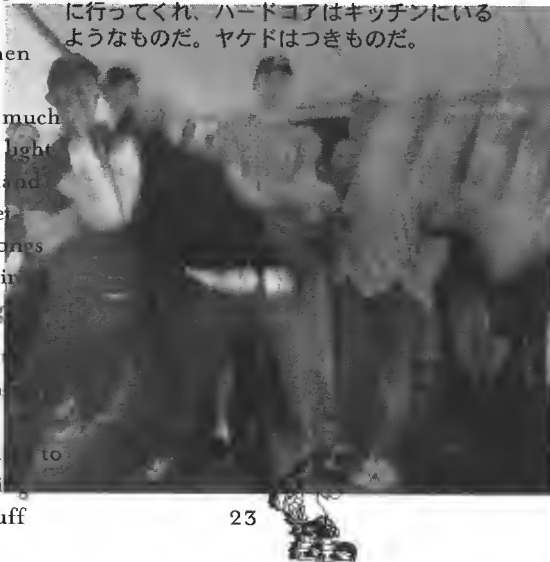
Keith:これ（インタビュー）は多分君の最高傑作だよ。裏話結構聞いているし。

悪くない方でしょう。どんどん続けて下さい。

Andy:僕はここで皆に云っておきたい、これはハードコアだ、ソフトコアじゃない、分かった？

Keith:（爆笑）ハードコア。

Andy:もし感傷的になりたいならemoショーに行ってくれ、ハードコアはキッチンにいるようなものだ。ヤケドはつきものだ。



into this band.

**Keith:** Actually, we were trying to perpetuate that. I was completely out of the whole biker atmosphere. I didn't understand it. I thought it was a novelty. I thought it was fucking hilarious. So we perpetuated it for a while, but now it's at the point where we can still do it for fun.

**What did you think of the two comps you were on? What bands did you like and not like?**

**Keith:** Hex did an amazing job with the comp. His zine is amazing. I wish *Nora* would have put something that was unreleased on it. The *Red Star* comp I liked, but a lot of the bands I liked got bad reviews. I liked *Chore* a lot and I haven't heard anything good about it.

**Andy:** All I'm gonna say is...

**Come on now! Don't give me a weak answer. Give me the real deal.**

**Andy:** That was his sophomore release so his choice of bands...he was just trying to hook up his friends. The *Hex* comp was awesome, because the kids could buy it and there was more to it than just a record.

**Keith:** The only thing I would have liked, and I talked to Paul Red Star about this, was to have a lyric sheet for the comp. I know it would have cost a lot of money, but...

**You've got to go the extra mile.**

**Keith:** Yeah. It would have been nice. I want feedback on how people interpret what I write. I'm going to school for English. I write all the time. Something like that, where I put a lot of work into writing a song and it doesn't get printed...

**What review that you've read of your band do you think best represents you?**

**Keith:** The *Hex* review.

**Andy:** He talked about tractor trailers.

**Keith:** A lot of the things I've read about us... I haven't read anything about the CD yet. As far as demo reviews go, it's basically about comparing us to *Converge* with a few more dance parts. I think Ryan (*Hex*) kind of dismantled it and attended to each section of the music individually; the lyrics, the guitars, the drums, the performance, personality...I thought it was all inclusive.

**What are some up and coming bands that you're into?**

**Andy:** First off, *Godbelow*, *The Hope Conspiracy*, *Kid Gorgeous*, *Santa Sangre*.

**Keith:** *Walls of Jericho*.



君達の2つのコンプ版についてどう思いますか?そしてどんなバンドが好き、また、嫌いですか?

**Keith:** Hexはコンプに関しては素晴らしい仕事をした。彼のファンジンが絶品だ。Noraがリリースされていないのを入れてくれてたら最高だったけど。The Red Starコンプは気に入っていたけど、僕の気に入ったバンドの殆どがあまりいい評判じゃなかった。Choreなんか良かったのに良い批評全く無し。

**Andy:** 僕が唯一言いたい事は。。。

もっと! ホントの本音を一つお願いしますよ。

**Andy:** これは彼の二年目のリリースだから彼好みのバンドの面々、つまり彼の友達で固めた訳。Hexコンプ(編集)が最高なのはファンがただのレコード以上の価値を見い出せるから。

**Keith:** 僕の唯一のリクエストは、これはPaul Red Starにも話したけど、歌詞カードをコンプに添付することだけ。随分コスト的にお金がかかるのを承知で。。。

もう一步踏み出した行動をとらなければならない。

**Keith:** うん、それができれば良かった。皆には僕の歌詞をどう受け止めてくれているのかフィードバックがほしい。英文学取る為に学校に通っている。いつも書き物している。これだけ歌詞を書く事に労力をそそいで、活字にしてもらえないと。。。

今までの批評をされてきた中で君達を一番克明に表現したのはどれでしたか?

**Keith:** Hexの批評かな。

**Andy:** 彼はトラクター・トレイラーについて話していた。

**Keith:** 僕達については随分読んだけど、CDについては今だに全然目にしてない。デモの事については大抵Convergeプラスのダンス・パーツで比較されているようだ。僕が思うにRyan(Hex)は音楽を、歌詞、ギター、ドラム、パフォーマンス、パーソナリティ、などなど全面的にバラバラに個別化して各々注意を払ったように思う。

現在駆け出しのバンドで見込みがありそうなのは誰ですか?

**Andy:** 第一にGodbelow, The Hope Conspiracy, Kid Gorgeous, Santa Sangreってとこ。

**Keith:** Walls of Jericho.

**Andy:** 僕の好みじゃないな、それは。

**Keith:** Eighteen Visions.

**Andy:** うん、Eighteen Visions, Throwdown, Nora、そんなところ、Ringwormも入れるか。これは捨てるべきかな。Merauderは入れるかな。

そう願うよ。

**Andy:** うん。

**Andy:** WallsOfJerichoのドラマーの話しをしてくれない。

**Andy:** 駄目。

いいじゃない、教えてよ。

**Andy:** 僕とWallsOfJerichoの間でちょっとごたごたがあって。いいや、喋っちゃおう。バンドとは全く関係はない。ただ、友達だと信じていた誰かか、自分では友達だと信じていたわけだけどその彼に裏切られる、という事。テレフォン・カード(日本と違い後払い)にまつわるはなしで、僕宛の請求で300ドルにもものぼる額だったんだ。ちょっと後味が悪くて。。。

その問題は解決済みなの?

**Andy:** まだ。

解決の糸口は見えてる?

**Andy:** その内解決はされるでしょう。

Bad Luck 13やPitboss 2000のようなバンドをどう思う? 今時のハードコアの子達は繊細すぎて自分の意見をハッキリ云えないと思いますか?

**Andy:** その通り。

**Keith:** 全くそう。

**Andy:** 完全にPCからそうなる。Groundworkのせいで2、3年おかしくなった。あのカナダ・シーンもぶち壊した要因の一つだ。カナダにショーに行くとか皆突っ立って拍手して、お手手つないで。解るだろ? そうしたいなら勝手にしてくれだよ。(笑) 自分がショーを観にカナダまで行って、ダンスし始めると僕等をみて、「なにあれ、云々」なんだ。それでシラけちゃう、だって。。。



Andy: I'm not going to get into that.

Keith: *Eighteen Visions*.

Andy: Yeah, *Eighteen Visions*, *Throwdown*, *Nora*... that's about it... *Ringworm*, they're back. I gotta throw that out. *Merouder's* back.

I hope so.

Andy: Yeah.

Andy, tell me the story about the drummer from Walls of Jericho.

Andy: No.

Give it up.

Andy: There was a little mix up between me and *Walls of Jericho*. I'll talk about it, I don't care. It has nothing to do with the band or anything like that. It's just the fact that when you're supposed to be friends with someone... he was a guy I trusted at least and then he winds up pulling some trick like that. It was all over a phone card that got billed to me, that got run up to \$300. I'm a little bitter about it...

Has it been taken care of?

Andy: No.

Do you see a resolution in the future?

Andy: It will get taken care of.

What do you think of bands like *Bad Luck 13* and *Pitboss 2000*? Do you think hardcore kids today are way too sensitive and afraid to speak their opinion?

Andy: Yep.

Keith: Absolutely.

Andy: It's that whole PC thing. *Groundwork* killed it for a couple years. The whole Canadian scene fucking ruined it for a while, too. You would go to a Canadian show and everyone would just stand there clapping and holding hands. You know what I mean? If you want to fuck yourself, go ahead. (laughter) Personally, when we went up there to see shows and started dancing, those kids would just look at us like, "ooooooh blah, blah." That kind of killed it for us, because we...

Keith: I love it when people get offended and I love it when people have the audacity to offend [but not as a front]. If someone in a band like that is just looking to offend that's going to dictate what they say. If someone really feels it, whether it's against any norm or accepted belief in hardcore, I think it's awesome. I think we need stuff like that or it's going to stagnate. You have to throw a wrench in the system once in a while to get people up, to get people to object. If you're willing to subject yourself to that, where your band might be ridiculed... I think it's awesome and I think a lot of bands should be doing that. I think bands should not be afraid to talk about the problems they see with straight edge, the problems they see with veganism, the problems they see with vegetarianism, the problems they see with hardcore... Just because they're using hardcore as a forum, doesn't mean that you're so involved in hardcore that you can't detect anything that's going on.

Andy: I don't like *Pitboss'* music... But *Bad Luck 13*, I don't want to get on their bad side. That's some crazy ass shit.

Would you play with *Bad Luck 13*?

Andy: I would play with *Bad Luck* in a heart beat.

Keith: I've never heard them.

Andy: Anyone that fucking throws 40's at the crowd is amazing

Closing comments, shout outs? Do you want to talk shit?

Keith: No, no. (laughter)

Do you have any more stories?

Keith: I think Buffalo is an amazing scene. Every time I go to a show, someone new [comes up] to me. Granted, we haven't really been out on tour. We haven't gone further south than Pennsylvania, but I'm always meeting people from Buffalo. Bands like *Buried Alive* are setting a precedent. *Kid Gorgeous* just got a new singer and they're on some new comps and splits. *The Budgets*... (laughter)

Andy: Come on, now.

Keith: A new local band. It's my brother, I gotta.

Andy: Anyway, check us out. Thanks for the interview. Full Contact is awesome.

Keith: 僕は人を逆なでするのが大好きなんだ、また、人を豪快に逆なでする奴等も大好きなんだ (たてまえではない)。もし、そのバンドの誰かがそういう事を意図しているなら、それは彼等の主張になるよな。それがたてえハードコアの常識や信念から外れていたとしても彼が本当に信じているなら、それはスゴイことだと思う。そういう事も大切だと思う、でなきゃ停滞したまんまだ。たまにはワッと驚かせるような事もして皆を目醒まさせる、それに付いて反論をさせる。もしバンドがあざ笑われるような、そんな目に遭っても受けて立つ覚悟があったら。。。それは正に素晴らしい事でどんどんやっていくべきことじゃないかと思う。僕はバンドはあらゆる問題に対して、それがストレート・エッジに関した問題でも、veganism (ある、動物愛護、草食主義の思想) についての問題、あるいはベジタリアンの抱える問題、ハードコアにみられる問題でもどんな問題にも恐れずに議論していかなければならないと信じている。。。

ハードコアという立場だからハードコア以外の何も見えないというのは通用しない。Andy:僕はPitbossの音楽が嫌いだ。。。けど、Bad Luck 13については、僕は敵にまわしたくない。あれは本当にクレージーだからな。

Bad Luck 13と共演はしたいと思う? Andy:僕はBad Luckとだったらいつでもプレーする。

Keith:聞いたことない。Andy:観衆に40オンス (ビール瓶) を投げつけるような奴等はスゲーよ。

最期にコメント、お礼とかある? まだ悪口はKeith: No, no. (笑)

他に話したい事はありませんか? Keith:バッファローは素晴らしいシーンだと思う。ショーに行く度に新しい出会いがある。まあ、僕達、近頃はツアーをしてないせいもあるけど。バンドはペンシルバニアより南下してないのにバッファロー出身者に出くわす。

Buried Aliveみたいなバンドは先駆者かな。Kid Gorgeousは新しいシンガーを入れたばかりで新しいコンプ版とカスプリット版を手懸けしているようだし。そしてThe Budgetsときだ。。。 (爆笑)

Andy:コラコラ。Keith:地元の新しいバンドなんだ。それがさ、僕の弟なんだ。だもんだから。

Andy:とにかく、僕達を宜しく。インタビュー有難う。フル・コンタクト最高。

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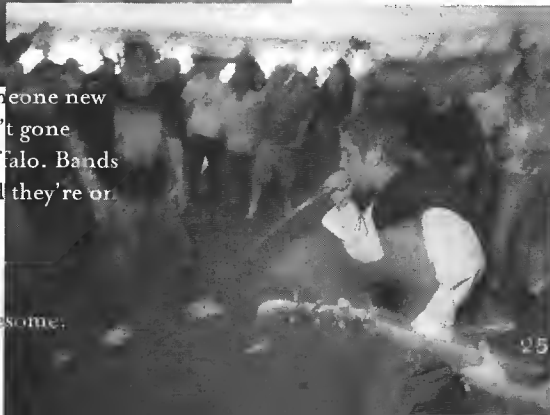
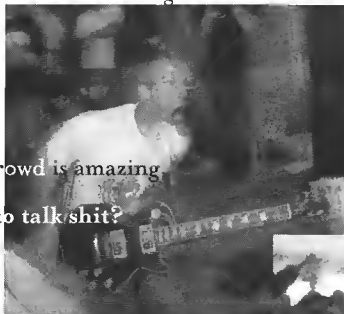
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Andy:とにかく、僕達を宜しく。インタビュー有難う。フル・コンタクト最高。







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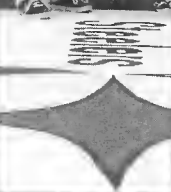
# PA Scene Report



## Krutch



## Endless



### Start it off.

Here is some information about a few of the many bands from the PAHC scene. First off, **Krutch**... (hehe! That's my band, nigga!) The new **Krutch** CD, "Our Thing: The Mafia Years 89/99" is out now on **CARTEL RECORDS** from Helsinki, Finland. It contains 12 tracks, the oldest from our very first demo in 1989, with **Shawn No Retreat** on Drums (the original drummer). Check out the release at [www.cartelrecs.cjb.net](http://www.cartelrecs.cjb.net) or e-mail me. Also, real soon in the **Krutch** future we will have a full length CD, containing over an hour of music and a lotta surprises. So far, the name of the CD is "I'll See You In Hell" but I'm not sure. If anyone has any ideas, e-mail them to me. Also out soon will be the **Krutch/No Retreat** split CD on **THORNZ REC.** There will be 5 brand new songs from each band; check into it at [www.angelfire.com/in/thornz](http://www.angelfire.com/in/thornz)

Speaking of **No Retreat**, WOW! They have a brand new full length CD out on Pittsburgh's **DA-CORE REC.**, called "Rise Of The Underdog". Holy shit...this is definitely not for chumps, this is a hard-ass CD. Anything you heard about these guys a while ago, **FORGE IT**, this is a totally new band. For more info on the release check out [www.da-core.com](http://www.da-core.com)

You gotta know of **Mushmouth** cause, I'm telling you PAHC got it going on. **Mushmouth** is crazy, like just brutal stuff...hard to explain, but very raw and aggressive. They have a full

length CD out on **TRIPLE CROWN REC.** called "Out To Win" and are also currently working on their next full length. They will definitely cause a lot of people to hug, **DOPE** nigga for real! Good stuff, check out the info on their releases at [www.triplecrown.com](http://www.triplecrown.com)

And if you think I can't name any more PAHC sick hard ass brutal killer bands, **YOU WRONG**. **SO! Dysphoria** has been around for a while and along with the long list of 7's and compilations they appear on, they also have one CD out now. But ya listen, they just got done recording 4 songs at **TRAX EAST** studio (you know, where **Hatebreed/ETC/Snapcase/All Out War** all did their stuff). These 4 tracks are the hardest sounding songs ever to come out there, so they gotta be sick. I really don't know all the details, but I do know that the **Hoods** from Cali will be one of the bands on this 3 way split, and also that **Mikey Hoods'** own label is doing it, so you know it will be a sweet release. Check out [www.dysphoria.com](http://www.dysphoria.com) for more info.

**Strength for a Reason**. Remember the name — these suckers are gonna blow up! They have the legendary "Baby Face Assassin" from the Nantucket, MA **SXE** crew on vocals; they kinda remind me of the **Sheer Terror** style, though a lot disagree. At any rate, they are straight up hardcore, no games, in your face. They just put out a 3-way 7 inch on **BTB**, with **Reach** from NYC, and **As They Die**. Also in the works with these guys is a three way split CD with 2 other PAHC bands, one being **Krutch**, the other **Freight Train** from Philly, nigga don't be silly. For more info about **SFAR** check out [www.geocities.com/sunsetstrip/underground/3221](http://www.geocities.com/sunsetstrip/underground/3221)

And since I just mentioned **Freight Train**... these fellas are coming out strong, str8 up, tat2 down hard feds. You gotta like the total tough-guy style, also, **YO**, they sell **Freight Train** things (seriously). Look out for that three-way CD on **ON THE KJSE REC.** I'm not sure if these guys have a site yet, but keep an ear open, they are hard.

**Turmoil**, who's that? Now, you guys know what's up. They just released their latest and, in my opinion, their best yet. I know they went through mad line-up changes way back, and they got rid of the guitar player, named **Hydro** or some shit (that kid is a herb, anyway). I know



# Gutrench



two of the new members: one is from a band called **Outcome**, an older PA band, the other is Mike from a band called **Surrounded** who I know from awhile back. Good eat, we did the **Krutch/Surrounded** split together. I know this kid can play, so check out future song writing, but don't forget about Turmoil's newest release "The Process Of". Check it out at [www.turmoil.com](http://www.turmoil.com)

Any you kids remember a brutal PAHC band called **Burial Ground**? Theey're back. They just did a comeback show in Wilkes Barre. I heard it was the shit. kids going nuts. I wish I knew what they have planned, but I have no idea. I only know that they are back.

Now let me tell ya about some dope PAHC sites.

First off, there is the NANTICOKE SEX site, A LOT of info here. They do music reviews, show reviews, a good message board, opinions, CRAZY LINKS...they got it going on here, and the nerd that does it is my bizz Jack, the guitar player from **Strength For A Reason**.

Another sweet site is [www.pahc.cjb.net](http://www.pahc.cjb.net)

This guy does all that, plus interviews with **Turmoil**, **Krutch**, **Indecision**, **Blood for Blood**, **Candiria**, just to name a few. Also, although this site is not a PAHC site, it is the home of the **Mushmouth** and **Krutch** sites [www.onelifedrugfree.com](http://www.onelifedrugfree.com)

Real fast, Chris M. from **Mushmouth** and I have started a PA label called **MOBKING REC.**, our first project is as distributor on the new **E-Town Concrete CD** "The 2nd Coming"

## PAHC NEWS

- Ian Hard-edge (one of our favorite PAHC scenesters) is back from his stay in Detroit and in the process of getting his body covered in tats, so if ya see him, welcome him home.
- Ray AKA "Ray key" is still stuck in his alternative school and owes me money. If anyone sees him, tell him, "LAYBACK RICHIE, NIGGA!"
- "Perennial Chris" from **Nanticoke**, is dating a Pitbull, ya for real.
- Karl **Krutch** is currently in an insane asylum (wait 'til the full length comes out, you'll see why).
- JC from **No Retreat** is having plastic surgery on that nasty face scar (a beer mug CAN be a weapon).
- Chris Hensel from **Mushmouth**, well, his stomach is bigger then ever.
- Chris from **Dysphoria**, that nigga got engaged. Good luck.

AND

- **Brother's Keeper** is still going strong, new release on GoodLife Rec. from Belgium.

O.K., hope ya'll leaned sumthin', let me know what's up, [mobhityg@aol.com](mailto:mobhityg@aol.com)

## Scene Links

Eric Hardcore – [www.geocities.com/sunsetstrip/venue/1504](http://www.geocities.com/sunsetstrip/venue/1504)  
 PA Punk – [www.c.m.e.t./PaPunk](http://www.c.m.e.t./PaPunk)  
 York PAHC Site – [www.yorkcore.musicpage.com](http://www.yorkcore.musicpage.com)  
 PAHC SITE – [www.hardcore.kickinass.com](http://www.hardcore.kickinass.com)  
 Nanticoke Site – [www.geocities.com/southbeach/1734](http://www.geocities.com/southbeach/1734)

## Club Links

NEPA Club Sea-Sea's – [www.seasens.com](http://www.seasens.com)  
 Big Philly Club, The Trade – [www.clockwork.com/Trade](http://www.clockwork.com/Trade)  
 Stalag13 in Philly – [members.xoom.com/Stalag13](http://members.xoom.com/Stalag13)  
 Bizmos – [www.welcome.to/bizmos](http://www.welcome.to/bizmos)



# Allen

# No Retreat

When is the new release due?

We have a full length out on da core rees, in stores now, titled "Rise of the Underdog". We have a split coming out in March on the rees with Krutch.

Five brand new songs.

General band bio?

No Retreat was formed in '95 at Slippery Rock University, by me (hell w), Cliff Dean and Mike Filler. We picked up JC and this chick Ali in '96 and put out a split with this band Passover. With graduation, and personal differences, the band fell apart for awhile, leaving me and JC to pick up the pieces. We connected JC's little bro Tommy Boy to play guitar and got this maniac skater Frank to scream for us. One demo, and 2 years later we picked up Diggums from a band called Built Upon Frustration. This is the line up. Any changes now will mean the end of the band. 5 brothers for life with one purpose: playing brutal music, and having as much fun as we can on the way.

Plans for the future (tours, eds, etc.)?

I am sure we will be setting up a tour for the summer. We have these two releases coming out, so it's time to do the road work and support them. The next year will mean a lot of travel, fast food, and showerless days. Hopefully we can get up to Canada - we love the strip clubs and Molson's beer, like all other cheesy Americans our age.

Goals?

We all have different goals, I suppose. We all want popularity of course, but I think in different ways. Some of us want a major label to pick us up, some want to get over to Japan and Europe, or at least draw across the US. But all of us would like to get some chicks out of this deal. I mean, if we were playing bubble gum punk we would probably have better luck, but fuck it. We are gonna get laid through hard core, I swear.

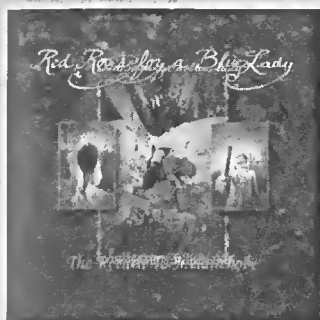
Anything else you want to say about the Pa. scene, other Pa. bands...?

I think Pa. has a roller coaster of a scene, each area has its ups and downs. But one thing you get from this scene is true friendship and brotherhood. We have got the state smothered. You've got bands like Krutch and Strength for a Reason in the north east, Mushmouth and Dysphoria in the south east, Harsh Reality in the north west, No Retreat and Gutrench representing the south west, and a great scene in Clearfield, tying us all together. Pa. is about morbid, we can't be stopped, we won't be stopped, because the blood runs too deep. The future of hard core lies here in the Keystone State, til will go world wide. You heard it here, br, the great One has spoken.

Interview done with Shaun Lebow drummer of No Retreat.



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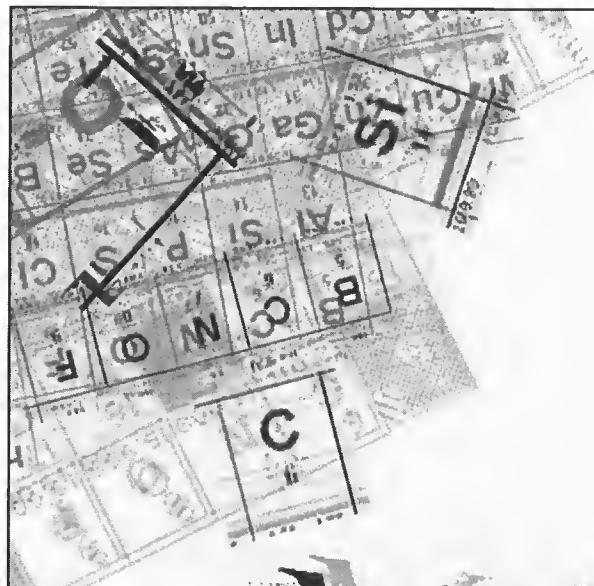
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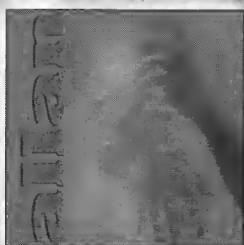
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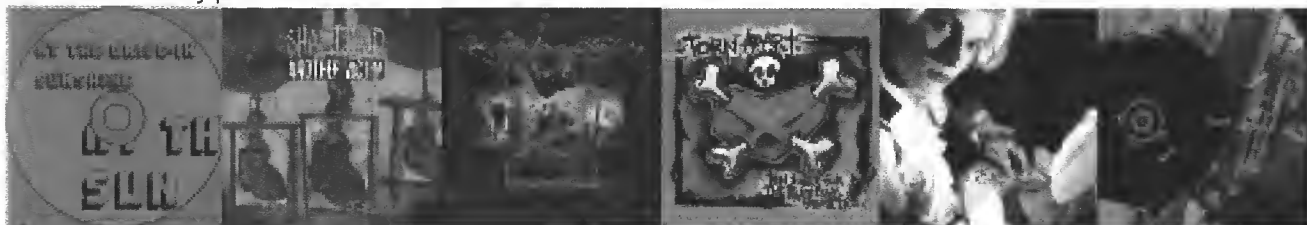


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# DEATH THREAT

CT's Death Threat have become one of the most popular bands out of CT since Hatebreed. "Peace and Security" (Triple Crown Records) follows up their now classic "Last Dayz" CD released on Jamie Hatebreed's Stillborn label. Despite no major tour for "Last Dayz", and line up changes, Death Threat have still managed to gain a reputation as one of the best new hardcore bands around. Only weeks after its release, "Peace and Security" is one of the hottest and most well-received releases of 2000, putting Death Threat on the list of "must see" bands this summer.

**How many songs are on the new CD and what are they about?**

**Aaron:** There are 10 brand new songs as well as 1 song we re-did, plus the song off *Victory's* "Only The Strong" comp. The songs are pretty much along the same lines as before, basically about the state of the world, its demise and the craziness going on around us. There's also songs about friends that aren't around anymore and ex-girlfriends. The usual shit.

**What would you like to see happen with this CD / Tour?**

**Aaron:** "Last Dayz" (*Stillborn*), wasn't followed by a tour. While we played a lot of shows that summer, there was no tour, and that was a big mistake. This one, we're going to try and do as many tours as possible, even if it's just a week or long weekend, but I think we're going to do the U.S. definitely.

**How's the response from Europe?**

**Aaron:** Actually I just met a couple of kids from Belgium and they said we were really big over there. There's definitely people that are interested in us, so there's a buzz in Europe.

**Any plans for a European tour?**

**Aaron:** We had an offer to go out there with *Cold As Life* because *Blood For Blood* canceled. The guy who was booking the tour, I think his name is Theo, heard our CD and liked us, so we're supposed to go over there this spring, if everything works out.

**How did you hook up with Triple Crown?**

**Aaron:** Originally the guys from *Mushmouth* said something to them about us and that they should check us out. They (*Triple Crown*) got my phone number and from there we just started talking. I sent them the first CD on *Stillborn*, that also has the demo and comp songs on it, and they were interested. We've been working on it ever since.

**Are there any problems with being known as tuff guys (i.e. B4B). Has it held the band back at all?**

**Aaron:** I think so, but I think once people listen to the music, see us and meet us they see it's all not like that. We definitely have that stigma hanging over us, which isn't necessarily a bad thing, (you know what I mean), but I think a lot of times these things get hyped up.



CTのDeathThreatはCT出身(コネチカット)のHatebreed以来の人気バンドだ。  
"PeaceAndSecurity"(TripleCrownRecords)は今ではクラシックになりつつある。  
"LastDayz"(JamiHatebreedのStillbornレーベルからリリース)に続く新作だ。  
"LastDayz"でメジャーなツアーも無く、メンバーの入れ替わりがあった中、DeathThreat  
は今ハードコア界の新人で優秀だと評判を上げているバンドだ。"PeaceAndSecurity"は  
そのリリースからわずか数週間で2000のリリース中で一番ホットで好評だと云われ  
、DeathThreatを今年の夏の「必見」バンドのリストに加えるまでになった。

新しいCDは何曲入りで、内容はどんな事ですか？

Aaron:新しい曲10曲と古い曲1曲、PlasVictoryの"OnlyTheStrong"のコンプ版(編集  
物)からの曲で全部だ。歌詞は前と同じ様な内容で基本的に世界情勢、崩壊とか世  
界が狂って来ていることとか廻りて起きていることだよ。他には失った友達の話、昔の  
恋人のこととか。相変わらずの内容かな。

このCDノツアーに何を期待していますか？

Aaron:"LastDayz"(Stillborn)でツアーをしかけた。あの夏はショーは沢山あったけど  
ツアーはしなかった、大きな間違いだった。このアルバムでは出来るだけ多くのツアー  
をするつもりだ、たったの一週間でロング・ウィークエンド(長い週末)だけでも。  
せめて、アメリカだけでもするつもりで出来たらBloodForBloodと共演したいと思っている。

ヨーロッパの反響はどうですか？

Aaron:この間ベルギーの子達と話をしてたら僕達があっちでかなりビッグ(人気)ら  
しい。僕達に興味を示しているファンが実際にいて、ヨーロッパは脈がありそう。

ヨーロッパ・ツアーの予定はありますか？

Aaron:BloodForBloodのキャンセルからColdAsLifeとあっちに行かないかって云われた。  
ツアーを企画している、確か名前はTheoがCDを聴いてくれて気に入ってくれたらしい。  
これがうまくいけば来春はあっちに行くことになる。

TripleCrownと仕事をすることになったきっかけは何ですか？

Aaron:始めにMushmouthのメンバーが彼等(TripleCrown)に僕等をチェックしろって云っ  
てくれたらしい。彼等(TripleCrown)から僕に電話をしてきて、目下交渉中。Stillborn  
についての最初のCDを彼等に送った、勿論デモとコンプ曲も入っているものさ。気に入  
ってくれて以来、それに取り組んでいるよ。

タフガイとして知られる事に問題はありますか (i.e. B4B)、また、バンドに不利になる  
事はありましたか？

Aaron:そうだね、でも僕達の音楽を一度聴いてくれたり、観に来てくれて直接会ってく  
れるとそうじゃないって分かる。完全にそういう見方をされているのは分かってたし、  
必ずしも悪い事じゃ無い(皆言ってる事分かるよね)、こういう事は事実以上に誇張さ  
れがただけと。

DeathThreatとJamiHatebreed間で問題があったという噂は本当ですか？

Aaron:かつて双方間にあった問題(噂とコミュニケーションの不足から生じた)は随分前に  
全て解決している。JamiとHatebreedのメンバーとはいいい友達だ。。。。変な噂も下らない事  
でももう変わらないよ。問題が起こる度に僕とJamiと話し合いて解決してきた。以上。

RiggsのショーでJamiHatebreedが、PushbuttonがCTを出た理由は彼がHatebreedの  
Misfitsツアー開始前に辞めたことに腹を立てたBoulderが殴ってやると脅したから、  
と言ったが、これは本当ですか？

Aaron:僕の知る限りでは彼自身の都合で街を出た、別に誰に脅されたからでもなくね。  
噂って本当に尾ひれがついてしまうが、彼はやらなきゃいけない事をする、それだ  
けさ。僕は彼の決断を尊重する。



Was there any truth to the rumors of a beef between  
Death Threat and Jamie Hatebreed?

Aaron: Any problems we've ever had (because of rumors  
and lack of communication) are fully resolved and have  
been for quite some time. Jamie and the Hatebreed boys are  
some of our best friends...no rumors, no bullshit will  
change that. Any time there has been a problem, Jamie  
and I sat down and took care of it. End of story.

Jami Hatebreed told us at the Rigg's show, that  
Pushbutton left CT because Boulder was pissed at him  
and threatened to beat him because he quit Hatebreed  
the night before their Misfits tour started. True?

Aaron: As far as I know, he left town for his own personal  
reasons, not because of any threats from anyone. Things  
always get blown out of proportion when it comes to  
rumors. He's doing what he's got to do, and that's it. I  
support him fully.

Will he be returning to the band soon and is Jesse  
going to stay until Jamey returns. What do you feel he's  
absence has or will have on the band?

CJ: Jamie is in Colorado saving money to move out of  
Springfield. He lives there for free and has a job. We're  
not sure when he will return, and there are other factors  
that may influence whether or not he returns to the band.

For now, Jesse (ex-All Out War) is our drummer, and we'll  
see what happens.

Who's your new bass player and is he permanent. Does  
he always spill that many beers?

CJ: His name is Jose, he played briefly in End of One from  
Poughkeepsie. He is permanent, and yes, he does always  
spill that many beers.

How would you describe the CT sound for those who've  
never heard any CT bands? ie: how does it differ from  
say, the NY sound?

Aaron: Connecticut doesn't really have a definitive  
sound, at least I don't think so. We just like to mix it up  
style-wise, but that's us.

What other CT bands do you like?

Aaron: 100 Demons is a great band. They're friends of  
ours. Martin was originally in that before Hatebreed. He was  
one of the first members. It's got the old singer from  
Pushbutton Warfare and all the guys from Higher Force are in it  
as well. Great band! Heavy as Hell! If you like heavy shit,  
you're going to love them.





彼はバンドにすぐ戻る予定ですか、また、JesseはJameyが戻るまでいるわけですか。彼のいない墓からのバンドへの影響についてどう思いますか？  
CJ: Jamieはスプリングフィールドを出るためにコロラドでお金をためている。そこではタダで暮らせて仕事もある。いつ戻ってくるか分からないし、バンドへの復帰については他にも考慮しなきゃいけない点もある。現在はJesse (元AllOutWar) が僕達のドラマードで、当分はこれで様子をみるよ。

新しいベースは誰ですか、そして彼はパーマネット (正規メンバー) ですか。また、彼はいつもあんなにビールをこぼすんですか？  
CJ: 彼の名前はJoseで彼は短期間PoughkeepsieのEndOfOneにプレイしていた。彼はパーマネットです。そう、彼はいつもあんなにビールをこぼします。

CTバンドを一度も聴いたことのない人達にCTサウンドをどう説明しますか？例：NYサウンドとの違いは？

Aaron: コネチカット特有のサウンドはいいと思う、僕個人に限って言うけど。僕達はスタイル的にはミックスが好きだね、でもそれも僕達流。

他にどんなCTバンドが好きですか？

Aaron: 100Demonsは最高のバンドだね。僕達の友達なんだ。MartinはHatebreedに参加する所そこにいたんだ。オリジナルメンバーの一人だった。PushbuttonWarfareの古いシンガーとHigherForce全員も揃っている。最高のバンドだ！すごいヘビーなんだ。ヘビー好きならこれはたまらない！

CTシーンは100Demonsのようなバンドに続いて強くなってきていますか？

Aaron: CTシーンは不思議なんだ。良くなったり悪くなったりする。良い時期もあるし、全体がスローな時もある。現在は落ち込んでるかな。少しスロー、向上の余地有りだね。いつも何か催し物をしてる良い店がひとつ出来るだけで良くなるんだ。それをやろうとしてる人達がいる。僕達の友達バンドは確実に確立されてきている (ForcedReality, 100Demons, Hatebreed)。僕達全員がコネチカットを有名にしている。今までにない強さだと思う。

CJ: そうさ、GoodLifeから100DemonsのCDも出る予定だし。未完成品のミックスを聴かせてもらったけど、素晴らしい。

YouthOfTodayやAgnosticFrontのような古いバンドが再結成する傾向が増えています、これについてはどう思いますか？

Aaron: 僕はかつてのYouthOfTodayのファンだった、RayCappoのファンじゃないけど。彼はどうしようもない奴だと思ふ。Boldを観る為にリユニオンのショーにちょっと立ち寄ったんだ。僕はBoldのすごいファンで、楽しませてもらった。でもY.O.T.は気に入らなかつた、特にCappoがハードコア好きに裏切りの謝罪をし続けたとき。アホらしくて勝手にしてくれ！って思ったね、皆あいつが裏切ってるって分かってたから。

あのショーでかなり儲かったと聞きましたが。。。

Aaron: それでムカついているんだ！奴等は金の為にやっただけだ。ハードコアが好きだからやっただけじゃない、金のためさ。それが腹が立つ。Cappoがクリッシー (宗教信者) だった時には自分がいかに非唯物論者 (お金や物に執着しない人) であるかを宣伝しまくってた。今は金しか考えてない。とっかえひっかえスーツと時計をまわってんだ。おかしいよ。あいつはファンから金をしぼり出している。でもAgnosticFrontに関しては問題は無い。僕もファンだし、再結成はうれしい。彼等の再結成はバンドを本当に愛して、もっと前進してもっとレコードを出したいからだって分かる。彼等は何年も続けてきたんだ。すごいと思う。

バンドとしてはこのCDに何を期待していますか？沢山のショーやツアー？ヨーロッパ？日本遠征？

Aaron: バンドとしてできる限りの事をしたい。できるだけ沢山週末にショーを、その上ツアーをしていきたい。もしヨーロッパや日本にもチャンスがあるなら何があってもやるよ。この経験を十二分に活かしていきたい。ファンが要求することは僕達が応える。



Is the CT scene getting stronger with such bands as 100 Demons etc.?

Aaron: The CT scene is weird, you know. It goes up and down. We have our good times, then there are times when everything slows down. Right now, it's at a low point, a little slow, it could definitely be better. It would pick up if we had a good club that was doing something all the time. There are people in the process of doing that. Things are definitely getting strong with all our friend's bands (Forced Reality, 100 Demons, Hatebreed). We're all putting Connecticut back on the map. We may be stronger than ever.

CJ: I'm sure it will with the 100 Demons CD coming out on Good Life. I heard a rough mix and it was incredible.

What do you think about the increase of old bands reuniting such as Youth Of Today and Agnostic Front?

Aaron: I used to be a fan of Youth Of Today, I'm not a fan of Ray Cappo. I think he's full of shit. I went to the reunion show, I went in for 2 minutes to watch Bold. I'm a big fan of Bold so I enjoyed that. I didn't really enjoy Y.O.T., especially when Cappo kept making apologies to H/C kids about how he sold out. I really couldn't give two fucks 'cause everyone knew he was going to sell out anyway!



I heard they got big cash for that show...

Aaron: That's what really pissed me off! They did it for the cash. They didn't do it because they love hardcore, they did it just to fill up their pockets. That's the thing that gets me. Cappo preached so much about being non-materialistic when he was a Krishna. Now he's all about money. He comes in with his suits and his watches. It's ridiculous. He's sucking the fucking life out of these kids. As for the Agnostic Front reunion, I had no problem with that. I'm a big fan and was happy to see them back together. They're a band that got back together 'cause they wanna keep going and put out more records because they love it. They've been doing it for years. I think that's great.

What are the band's plans or goals for this CD? Lots of shows & tours? Europe? Japan?

Aaron: We want to do as much as we can as a band. Do as many weekends and tours as possible. If Europe or Japan is in the cards for us, you can bet your bottom dollar we're gonna do it, no matter what it takes. We want to take this experience as far as we can. If the kids want it, we're gonna give it to them.





# CAMP THREE

JIMMY EVANS



PHOTO: TED NELSON

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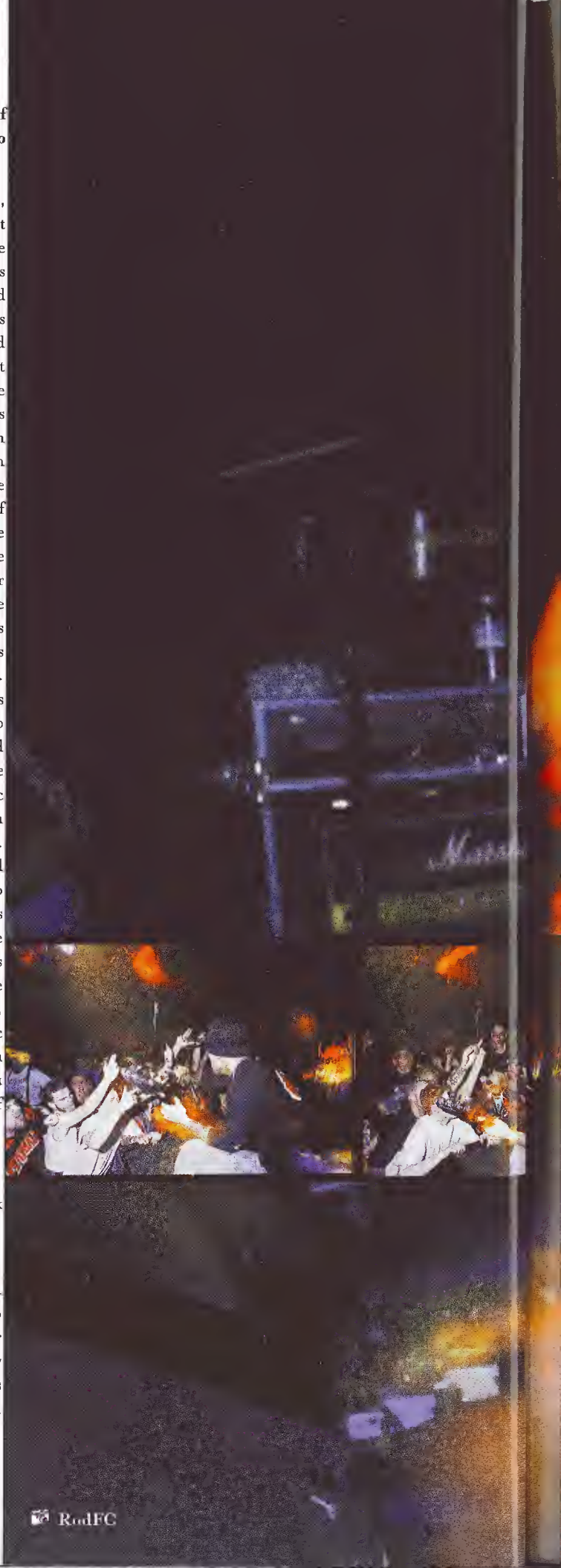
Initially, you changed your name to distance yourself from the Cro-Mags. What made you decide to return to using the Cro-Mags name?

**HARLEY:** At the time it seemed like the right thing to do, because we had written the music and had the faith that anything we did by whatever name would have the same impact. So we thought we'd show people that we were just as strong with or without any of those lineups and that we could do it on our own and we put it out. We went to Europe as *White Devil* and it was very successful. Bobby Hambal played with us on that tour. It was a lot of fun and we had a great time. We laid down a good foundation for what we were going to do at the time, but when we came back to the States Bobby fell out of the picture. Then we got Rocky, went on tour as *Samsara* and that was great. Rocky played on "Revenge" but he lived on the west coast and we lived on the east coast, so it was very hard to maintain any kind of relationship like that. Also, Parris and me wrote all the music and Rocky just played the leads. It ended up that we had to move forward. When we went on tour as *White Devil* or *Samsara* we realized that everywhere we went people were saying "Who? Oh yeah, those guys from the *Cro-Mags*". It was always "the guys from the *Cro-Mags*" and when we played clubs they'd promote us as "featuring members of the *Cro-Mags*". Everywhere we played, people were yelling for *Cro-Mags* songs and calling us the *Cro-Mags*. We realized we shouldn't try to escape from it. This is what we started when we were 14 and 15 years old. Everyone who came and went through the lineups came after the fact. We wrote all the original music and lyrics. So why we would hold back and hesitate from using our name? It's our birthright; it's our fucking baby. Him and me created this – when we got together he played "World Peace" to me and I played "Don't Tread On Me" to him and that was it. This isn't some hokey reunion; this is my good friend and me taking up where we left off. There may have been some changes over the years and that's fine.. life is full of changes, but we are as strong now as we were then. I think we're even stronger today. We've matured, we can play our instruments better, we still attack the music with the same aggression we did then, except when you're a kid it's all just spontaneous combustion, as you get older you learn how to control your energy and learn to pace yourself to reach maximum achievement.

What has the response to "Revenge" been like?

**HARLEY:** Unbelievable! That's why I have this happy look on my face. I haven't heard a negative response so far.

**PARRIS:** All the web site reviews, magazines, radio, European press. "Revenge" was named lp of the month and got 4 Ks in Kerrang. All the people in Europe who supposedly hated us and wouldn't book us are booking our tours and writing about us, people are saying they're sorry and wanting to work with us. Even Onno Cro-Mag said this is the best record since "Age of Quarrel". You can't get a much better response than that.









**HARLEY:** People who are seeing us for the first time or for the first time in 5 to 10 years come up to us and they are fucking psyched. We're doing better now than I could have ever expected. All the things that have been said about us (which aren't issues because none of it matters) have been said by jealous people, envious people and people who lack the ability to do the things that we have done time and time again.

All my "friends" who were talking shit and trying to sweep me under the rug are now all patting me on the back. This is why the CD is called "Revenge". It's good. We're always going to experiment, that's our trademark. When "Best Wishes" came out everyone said it was too metal but over the years everyone started recording their next record where we recorded, using the same engineer, asking "does it sound like the Cro-Mags?" So fuck them...they're amateurs. The real people are the people who aren't afraid to set trends. Every time we tried something new people said we sold out. That's not true. You sell out when you do the same thing over and over again, when you're doing what people expect of you. When you're doing what you know will sell a certain amount of records and that's what you care about. We're fucking originals. We do something different every time; that's why we leave motherfuckers in the dust standing by the side of the highway with tears in their eyes. We keep breaking new fucking ground.

You decided to release "Revenge" on your own label. What made you do it?

**HARLEY:** After being signed to so many labels and realizing they are just pimps. They take advantage of young

bands who don't know what the fuck is going on and basically give them a little bit of money to record a CD. All of a sudden you're like "you mean you're actually going to get my record recorded? Oh my god! This is the greatest thing that ever happened to me!" and before you know it you're playing shows for thousands of people and you're not making any money. You're selling records all over the world and you're not making any money. Everywhere you go people are wearing shirts with your shit on it and you're not making any money and you're thinking, "Wait a minute...I'm a signed artist. Why can't I pay my bills?" Parris lives in our rehearsal space. I can barely afford to pay my rent and support my girlfriend and my 2 dogs.



**PARRIS:** I'll never forget the time I was in the office of Def Jam where Sticky Fingaz from Onyx was screaming his head off

about how his lights were shut off and their single "Slam" was triple platinum at the time.

**HARLEY:** That says something about the record industry. It's happened since the beginning. So me and Parris, we took the advantage and put this record out and I'd say that this is the best sounding independent record that has ever been out. I feel that 100%, I can stand behind that. I haven't heard an independent record that has the quality of this record.

**PARRIS:** So you get more out of this record when Harley and me sit down and decide to make the package. We don't sit down and ask, "How much can we save? How much can we make, as opposed to the artist?" You get an 8 and 10 page

booklet with the CD because we decide to do it.

**HARLEY:** Because we're proud of our shit.

**PARRIS:** You get more when you buy something of ours than from a big label.

**HARLEY:** We pay for our 3 different kinds of stickers, we pay for our shirts, our everything. We're doing this out of dedication, there's nothing fake and no pretentious bullshit about what we're doing. We're doing this from our hearts and our balls.

Why did it take so long for you to release "Before the Quarrel"?

**HARLEY:** We have never had the finances or the ability, but now we have our own label and can put out whatever the fuck we want.

Are you going to put out other stuff besides Cro-Mag releases?

**HARLEY:** There's actually a bunch of songs I recorded solo when I was 15 which we're going to release, like an original version of "Don't Tread On Me" and "Do Unto Others" but with different lyrics. As well as some *Stimulators'* stuff. We won't release other peoples' records because we don't want to be pimps.

**PARRIS:** While we take our business dead serious, we don't want to end up being Businessmen. We want to keep the flow of the band.





活動初期にCroMags.から距離をおく為にバンド名を変えましたね。その後もう一度 CroMags. に戻した経緯は何ですか？

HARLEY: 当時はそうすることが自然だと思っていたんだ、歌を書いてその歌を僕達がどんな名前の元で歌っても同じ反響があると信じてた。だから僕達だけで過去のラインアップがいてもいなくても同等の強さ、それか、それ以上の力をみせようと発表したんだ。WhiteDevilとしてヨーロッパにも行って大成功だった。このツアーにはBobbyHambalが参加してくれて本当に楽しかった。そのときにそれ相應のいい基盤を築いたと思ってたけどアメリカに帰ってきてBobbyとはうまくいかなかった。次にRockyが参加する、Samsaraとしてツアーをして最高な出来だった。Rockyが"Revenge"で演奏して、でも彼は西海岸に住んでいて僕達は東海岸で、なかなか活動を続けて行くのが難しかった。それに僕とParrisが作詞作曲を全部担当して、Rockyはリードを演奏するだけだったから結果的には先だけをみて前進して行くしかないって決めたんだ。そんな頃、WhiteDevilやSamsaraとしてツアーしてて、どこに行っても「えっ、誰？あぁ、元CroMags.のメンバーか」ってみんなに言われている事が気にかかった。いつも、「元CroMags.の奴等」だし、その上演奏する店でも「元CroMags.のメンバー主演」って見出しで宣伝するし。とにかく、どこに行っても観客はCroMags.の歌を期待してたし、僕達はCroMags.って呼んでた。だから僕達もわざわざ避けなくてもいいかなって思い始めたわけ。これは僕達が14、5才位の時から始めていた事なんだ。他のメンバーの出入りはみんなこの後のことなんだ。僕達が全部持ち歌の詩と曲を書いたんだから

じゃない、これは僕と僕の親友が昔残したところからやっていこうと決めたんだ。年を越えて多少の変化もあったと思う、それもいいと思う。。。人生のいろいろの変化の中で僕達は昔と変わらず劣らぬ力を持っている。実際は今の方が実力は上だと思う。人間的にも演奏の上でも成長したと思ってる、音楽に対しての情熱は昔と変わらず激しいけど昔との違いは、子供の頃は自然発火って感じだけど、成長していくにつれて自分のエネルギーをコントロールして最頂点を達成するためにベースを定めて行く訓練ができてくる、そう思ってる。

"Revenge"に対する反響はどんなものでしたか？

HARLEY: 最高だよ！だから僕はニコニコ顔なぞ。全くマイナスのコメント一つ聞かない。

PARRIS: どのウェブサイト、雑誌、ラジオ、ヨーロッパのプレスの批評でもさ。"Revenge"は今月のLPIに選ばれてKerrangでは4Kもいただいた。前にヨーロッパで僕達を嫌ってツアーをブッキングしてくれなかった筈の人達も皆ツアーの予約をして来るし、書き立てているらしい。皆仕事を一緒にしたいって謝ってきてる。OnnoCroMagでさえ"AgeOfQuarrel"以来の傑作だって言ってくれた。これ以上の好反響はないよ。

HARLEY: 僕達をはじめて観る人達も5年か10年ぶりに観る人達もみんな、超感激してる。今の成功は昔の僕には想像もできなかった程だ。昔散々言われ続けられた悪口（今では問題にもならないけど）も結局は僕

別に僕達の名前を我慢して使わないって手はないと思ったよ。これは僕達のもので、僕達の特権だ！僕と彼で創ったんだ。再会した時、彼が"World Peace"を僕が"Don't Tread On Me"を演奏し合って、それからさ。これは安っぽい再結成なんか

達が繰り返して達成している事ができない才能の無い人達が言ったこと、成功をやったんだ人が言った事、ねえ、なんだ人が言ってる事だと分かったんだ。

その頃「友達キドリ」をしていい加減なことを言って僕をないがしろにした奴等も僕を褒めてくれている。だからこのCDを"Revenge"って呼んだわけ。ピッタリだろ。僕等はいつも新しい事を実践していく、それが僕等のトレードマークだ。"Best Wishes"を出した時、メタルに片寄り過ぎてると言われたけどその後他のバンドが次作の収録に僕達と同じスタジオで同じ録音技師を指名して彼に「CroMagのサウンドっばい？」なんて聞いたらいい。馬鹿か、そいつら皆アマチュアだ。能有る者は新しいトレンド



を定義できる者さ。僕達が何か新しい事をするたびに裏切ってるって言われた。でも裏切りって、人が期待してる事だけを繰り返してる事じゃないかな。

自分でレコードがどれだけ売れるかを確信して活動をする、それで自分で満足する。僕達は完全に自己流の個性派だ。いつも新しい事を成し遂げている、だから他の才能無い奴等が涙してもやり過ぎしていいんだ。僕達はいつも新天地を開拓していくんだ。

"Revenge"を独自のレーベルでリリースしましたが、きっかけは何ですか？

HARLEY: 沢山のレーベルと契約してきて、みんな唯のヒモだって実感したからかな。彼等は何も分からない若いバンドにちょっとしたギャラでCDを録音させて結局は利用しているんだ。突然、「ええっ、本当に僕等のレコードを出してくれるの？すげー、夢みたい！！」って言うてるうちに何千人もの観客の前でコンサートをするようになって、でもお金は全く入って来ないんだ。レコードも世界中で売れてるのに、それでもお金は入って来ない。どこに行っても自分のバンドのシャツを着てる人を見るのに自分の懐にはお金がない、そこで「ちょっと



までよ、僕は契約もあるアーティストなのに、何でお金が無いんだ？」って思う。Parrisはリハーサル用スペースに住んでる。僕は、家賃を払って彼女と2匹の犬を養うのがやっとだなあって。

PARRIS:僕はDefJamのオフィスでOnyxのStickyFingazが、彼等のシングル"Slam"がトリプルプラチナの売れ行きなのに自分家の電気が切られたって怒鳴りまくってた事を忘れない。

HARLEY:レコード業界がどういう仕組みかみえたよ。ずっとこうさ。だから僕とParrisは自分達で実権を握ってレコードを出した、多分、今までに出てる独立（自己投資）レコードの中でも一番優秀なサウンドだと思う。これは100%、絶対に自信持っているよ。独立レコードでこれだけの高質のレコードは自分でも聴いたことが無い。

PARRIS:僕とHarleyで相談して決めたから格段にいいレコードができた。僕達は「どれ位切り詰めようとか、アーティストに対して幾ら儲けがとか」って相談していない。CDには8ページと10ページの小冊子がついてくる。僕達がそうしたいって決めたから。

HARLEY:勿論、僕は自分の作品を誇りに思ってるからなのさ。

PARRIS:僕達の（リリースしたもの）の方が大きいレーベルから出したものより充実したものが買えるよ。

HARLEY:僕等の3種類のステッカーもシャツも全て僕達が投資しているんだ。これは本当に献身的な気持ちでやってるわけじゃない。自分達の心から、玉からしていることさ。

"BeforeTheQuarrel"リリースに時間がかったのは何故ですか？

HARLEY:今まで資金も能力もなかったけどやっと独立レーベルもできたし好きなものができるよ。CroMag以外のリリースをしていくつもりはありますか？

HARLEY:実は僕が15歳の時にソロで録音した歌が沢山あってそれを

"Don't Tread On Me"、"Do Unto Others"の歌詞違いのオリジナル歌としてリリースしようと思っている。

それとStimulatorsの作品も同様に。他のバンドのリリースはやらない、利用する側に立ちたくないから。

PARRIS:ビジネス面に真剣に取り組む反面、ビジネスマンにはなりたくない。バンドの活動を大切にしたい。

Age Of Quarrelのメンバーがうまく行かなかったのは何故？

HARLEY:マネージメントに問題があったのと、シンガーが自分勝手すぎてバンドとして建設的でない。彼がバンドを辞めて誰も呼び戻そうとか言わなかった。それだけのなし。それが僕としたことが数年して、彼がまだ友達でまた一緒にプレイまでしようとする間違いを冒してしまった。直ぐに、前に信用できない奴はいつまでも信用できないんだって分かった。ワニはワニでしかなく、足を顔に近づけたら十中八九噛まれるだろう。

PARRIS:Johnがバンドに入った時彼は良かった。彼が入った時がバンドにとっても中枢の時期だったのでファンの印象も強い。でも彼も辞めてしまった。バンドは9年活動していて、彼はうち2年いた。僕はJohnのバンドへの貢献については認めている。ただ、誇張しすぎた。いつもHarleyのお手柄も自分がしたような顔をしていた。Ericの事をいつもナックルヘッドでガキだ、って言っていて、僕もそうそう、彼はナックルヘッドでガキだ、でもそのガキと"StreetJustice"や"LifeOfMyOwn"みたいな歌を一緒に創ったんだ、って。

HARLEY:一応言っておくけど、僕はJohnとは当時一時期通じるものがあった。友達だと思っていた、でも今ハッキリとそれが違ったと分かった。覚えたいのは、Johnが詩を書いた歌は"WeGottaKnow"、"SignOfTheTimes"と"Malfunction"だけだ。僕とParrisとスタジオで歌がその歌らしく聞えるようにJohnにもすごい時間をかけて教えたのさ



もし誰かが、Johnはこれもあれもした、とか言っても、Johnは建設的な活動より、ただ問題ばかりふっかけてきたって云う。奴は自分がロックスターだと思って僕達が持ち上げ続けないと2、3週間おきに辞めるとか言ってたよ、面倒見きれなかった。

"Alpha Omega"と"Near Death Experience"の2つのCDが期待に反するものになったという印象はありますか？

HARLEY:これは今の活動と全然関係ないよ。"AlphaOmega"と2つ目のshitの大半がParris,RobBuckleyと僕で書いたriff（反復楽節）、詩、アイディアの総称版なんだ。この頃かなりゴタゴタしてたから解散って事になっちゃたけど。とにかく僕にとって最大の間違いはParrisとあの時別々になったことで、彼もそう思うと思う。2つ目のshit("NearDeath")は、Johnが内緒で残り物のテープをCenturyMediaとかき集めて創っちゃったんだ、僕の知らないところで。だからあのレコードは最悪の出来だったわけ。評判を"Mr.Bloodclot"で落としたから、だからバンドを変えていこうと、それが一番の理由かな。

まあ、さっきも言ったけど過去はもう関係ない。大切なことは僕と僕のパートナーが得意な分野で活躍していくことでそれは誰にも取り上げる事はできない。ここにはプラス思考で臨んでいるしファンに逢えるのを楽しみにしてる。本当に自分の仕事が好きで、ファンの皆がいるお陰で仕事もできてるって思ってるし、バンドの古株に敬意を表しているファンの皆が僕を尊重し、見上げてくれて愛してくれてる分だけ僕も皆に応えたい。このジャンルの音楽の確立に貢献したとも思っている、そして





What was the downfall of the 'Age of Quarrel' lineup?

**HARLEY:** Our management and the fact that our singer was very egocentric and that's not very productive when you're trying to be a band. He quit the band and no one wanted him back. End of the story. Then I made the mistake of thinking that, after all the years, he was still my friend and actually tried playing with him again. I quickly realized that there are some people that you can just never trust. An alligator is an alligator and if you put your foot beside his face, chances are you're going to get bit.

**PARRIS:** When John came into the band he was good. He just happened to come in at a pivotal point so people identify him with that. But then he was out. The band was together for 9 years and he was in the band for 2 years. I never downed John for his contributions to the band. He just claimed more than he did. He always tried to take the credit from Harley. He used to say Eric was a knuckleheaded little kid and I'd say yeah he is a knuckleheaded little kid but he co-wrote songs like "Street Justice" and "Life Of My Own".

**HARLEY:** For the record, I did feel a bond with John at the time. I did feel he was my friend and I just realized that what I felt was sincerity wasn't. It should be noted that "We Gotta Know", "Sign Of The Times" and "Malfunction" were the only songs John wrote the lyrics to. Parris and me spent so much time in the studio trying to get John to sing the songs the way they were supposed to

go. So anyone who says John did this or John did that... John didn't do shit except be a pain in the ass. Motherfucker thought he was a rock star and would quit the band every 2 or 3 weeks if we didn't cater to him and I don't live like that.

**Did you feel that "Alpha Omega" and "near Death Experience" got away from what you wanted with those CDs?**

**HARLEY:** Those things have nothing to do with what's happening. "Alpha Omega" and most of that 2nd piece of shit were a lot of riffs and songs and ideas that were written by Parris, our guitarist Rob Buckley and myself. Due to a lot of fucked up things that were going on at the time we ended up going our separate ways. One of the biggest mistakes I ever made was parting ways with Parris and I'm sure he feels the same. That 2nd piece of shit was over tape that I salvaged with John. That's why that. That was one of we changed, "Mr. Bloodclot" reputation.

But like I say, none of it matters to me. What matters is that my partner and me are doing what we do best and nobody can fuck with it. We come here with a positive attitude, I'm happy to meet our fans. I love to meet them. I love doing what I'm doing but if it wasn't for them I wouldn't have a platform to do it, so I owe them just as much respect, admiration and love that they give me, cause they're paying homage to the elders of the tribe. We

helped put this kind of music on the map and I'll tell you that I'm really proud that 10 years after the fact, people who have never seen us before are screaming along the words of the songs like it really means

something in their lives. It shows what I was doing then and I believe they feel the sincerity in what I'm doing now. It's part of the reason a lot of motherfuckers hate me: I'm real, I'm honest and I won't sing about something I haven't done or felt. I've read a lot of lyrics from a lot of people who are full of shit. I will never join that club.

**With all the shit-talking surrounding you and the band, do you feel that the negative opinion is from people who don't know the real story?**

**HARLEY:** I've gotten negative opinions from people who want to be cool in whatever circle of whatever the flavor of the week. But now the people who have been talking shit about us are starting to realize that the source of that the garbage was not reliable.

**PARRIS:** And the results are obvious. John spent the past 4 or 5 years talking shit, we've spent the last 4 or 5 years writing songs.

**HARLEY:** I think anybody who read his interviews saw that each one contradicted the one before it. You can put together an entire interview showing how full of shit the guy is. I'll just leave it at that.

**PARRIS:** Yeah, let's definitely leave it at that.

**HARLEY:** I'm not here to talk shit, I'm here to play music.

**Are you curious as to what's going to happen at the NYC show, given all the trash-talk and threats?**

**HARLEY:** It's going to be a great gig.



I think there are more people who want to see us than stand in our way.

I also know some of the hardest mother-fuckers in the world.

I've been training with Renzo Gracie for 4 years now. All my friends from the academy are going to be there. Some of the baddest motherfuckers in the city are going to be there. Motherfuckers be bareknuckle fighting — no rules. Some of my friends down there are Navy Seals. Real Navy Seals. Not people who talk shit and pretend they are.

**PARRIS:** Then they deny it later.

**HARLEY:** There's going to be hard motherfuckers and I pity the fool that has an attitude at that show.

**PARRIS:** I see people who say they're going to kick my ass, all the time at the bars and gyms and walking down the street, and they don't do anything. They just talk a lot of shit.

**HARLEY:** I was walking down the street one day when someone I was with said "Hey, isn't that John on that bike?" He was stopped at the light and I looked and yeah, it was him. I think he saw me out of the corner of his eye and was kind of hiding his face behind his arm. By the time we got close to him the light changed and he took off. This a guy who said he was a Navy Seal. More like a Baby Seal. (laughter) What's he going to do? Open up a paper clip stick it up his ass and try to

feed it to me? Peace of shit.

Are you still friends with the former members like Doug and Mackie?

**PARRIS:** I actually saw Doug on the street about a year and a half ago.

**HARLEY:** I honestly do wish Doug the best because he's a lost soul. I have nothing bad to say about Petey, so why bother?

**PARRIS:** He was a good drummer.

**HARLEY:** He was a way better drummer than Mackie actually. Most people don't realize that, but he was. The only reason why he didn't play better than Mackie on "Best Wishes" was because there was a ghost in the studio and he's really afraid of ghosts. So it was hard to get the drum tracks down. But that's a whole other story. (everyone looks on in disbelief)

**PARRIS:** He was a great drummer and great to play with, we just lost track of him.

**HARLEY:** If I knew where he was today he would probably have ended up playing on this tour but we auditioned a whole bunch of drummers and our man Gary walked in 9 or 10 days ago and just smoked.

**PARRIS:** Petey definitely gets our respect.

**HARLEY:** Mackie, he's alright. My problem with Mackie was he used to talk shit when he was in the band like he was hard. I used to tolerate it because what was I going to do, punch my drummer and fucking lose the band?

**PARRIS:** I never much liked playing with him.

**HARLEY:** I never liked playing with him either. He could never remember the songs and he was arrogant because back then there wasn't a lot of good drummers around. So when we were in London he made the mistake of trying to intimidate me, after he was out of the band. He put his hands on me and I broke his nose. I just head butted him in the face. I'm Irish! His nose exploded like a fucking meatball! He went flying backwards and the bouncers asked me if I wanted his thrown out. I said "No, I just broke his nose and now he's gonna watch me burn this motherfucker down." A couple of years later, we saw each other on the street and I was carrying my groceries and I just dropped them all on the street and I was like "Round 2?"

Mackie just looked at me and stuck out his hand and looked at the ground and said, "Look Harley, we've been friends too long." I shook his hand and said "Mackie, you're absolutely right." So as far as I'm concerned we have no beef.

#### Final Thoughts?

**HARLEY:** Buy our new record...

**PARRIS:** And check out the web site [www.cro-mags.com](http://www.cro-mags.com)

**HARLEY:** Thanks for coming and supporting what we love to do.







10年経った今、バンドを観た事もなかった人達が僕等の歌が彼等の生活の中で意味あるみたいに歌詞と一緒に叫んでたりする。今も今までも僕の誠意が伝わっていると信じている。これがイヤミな奴等は僕を嫌う理由だろう。僕は偽らない、正直だ、そして自分で体験したり感じたりした事のないことは歌にしない。デタラメばっかりの詩を書く奴等も数多く見てきた。そうは絶対にならない。

君とバンドの廻りにかなりヒドイ噂が蔓延していますが、そういうマイナス意見は事情を良く知らない人達からだと感じますか？

HARLEY:悪評はその時の流行りの仲間内でクールになりたいって思ってる人達に内輪で流されたりした思い出がある。でも最近そういう悪い噂を立ててた人達自身がその源が信頼できなかったと認識し始めて来てる。PARRIS:だから結果は明瞭。Johnは過去4、5年バカしか言っていて、僕ははその5年間を作詞作曲に費やした。

HARLEY:彼のインタビューを読むと分かるけど、一つずつがその前の内容と矛盾してる。彼がどれほどデタラメな奴かっていう事だけで一つのインタビューができるくらいさ。これについてはこれくらいにしておこう。

PARRIS:うん、こう締めくくっておこう。

HARLEY:ここには下らない事を言いに来たんじゃない、演奏しに来たから。

数ある悪い噂や脅迫などからNYCでのショーがどうなるのか興味あるでしょう。

HARLEY:素晴らしいショーになるよ。バンドの邪魔するよりバンドを観たい人達の方が多い筈だ。それに僕は

世界中でも一番タフな奴等と知り合いなんだ。もう4年もGracieとトレーニングをしている。道場の友達がみんな来てくれる事になってる。街最強のワルもショーには来る。皆ケンカをしにくる。ルールは無しで。NYCの友達の中にはNavySealsもいる。本物の。ただそのフリ

をしている奴と違うぞ。

PARRIS:そしてそういう奴は後で否定する。

HARLEY:ショーにはすごいタフな奴等が来る、だから反対に変な事を考えてる奴の方がかわいそうな事になりそう。

PARRIS:僕もよくバーとかジムとか道歩いてると、ぶっとばしてやる、とか言われるけど何にもしてこない。口先だけさ。

HARLEY:ある日道を歩いていたら、連れが「あの自転車に乗ったの、Johnじゃねえ？」って。そう云われて見てみると確かに彼が信号待ちしてた。僕が視界に入ったけど何気なく腕で顔遮ってた。こいつは自分がNavySealだっていうたよ。どっちかというとBabySeal。大体僕に何をするとつもりなんだ。クリップを自分のケツに突き立ててそれを俺に食わせるってか？バカが。

DougやMackieとか元メンバーとはまだ仲良くしてますか？

PARRIS:Dougは一年半位前に道で実際見かけた。

HARLEY:本当にDougの最善を願うよ、悩んでるからな。Peteyについては何も悪い事はない。

PARRIS:いいドラマーだった。

HARLEY:彼の方が実際Mackieより腕は良かった。そう思われてなかったみたいだけど、実際そうだった。彼が"BestWishes"でMackieに比べてヘタだった理由はスタジオに幽霊がいてそれを怖がってたから。それでなかなかドラムのトラックが録音できなかった訳。まあ、全く違う筋の話しだけ。(皆、ポー然)

PARRIS:彼はいいドラマーでプレイもやり易かった、連絡が途切れてしまっただけ。

HARLEY:もし連絡ができたら彼を今回のツアーで起用していたと思う、でもそれが無理だからドラマーを何人もオーディションして、そしたら9~10日前にGaryが来てこいつはスゴイって思った。

PARRIS:僕達はPeteyには絶大な敬意を表するね。

HARLEY:Mackieはまあまあだった。問題は彼がバンドにいた時に彼が自分がまるでタフなんだっていいかげんを言いふらした事。放っというけど、それしかないだろ、ドラマー殴ってバンド減茶苦茶にしたくなかったし。

PARRIS:僕は彼とプレイしててあんまりいい気しなかった。

HARLEY:僕もそう。曲を全然覚えなくてその上当時ドラマーが不足してたから傲慢だった。で、ロンドンで僕を脅すという間違いを起こした、言わずと即刻バンド除名。あいつが手を出してきたから鼻を折ってやった。頭付きを顔にくらわせたただけだ。僕はアイリッシュなんだ。あいつの鼻がミートボールみたいに破裂したんだ。後ろにぶっ飛んでバウンサー(警備ガード)が外につまみ出してほしいかと聴いてきた。僕は、「いや、結構、僕が彼の鼻を折っただけで、これからが本番だよ」って言った。表で合って、持ってた買い物の袋を道端に投げて、「ラウンド2、行くか？」って。そしたらMackieが僕の方を見て、手を差し出してきた。うつむき加減で「Harley、長すぎる位友達でいたよな。」って切り出した。だから僕は彼と握手をしながら、「Mackie、おまえの言う通りさ。」って返事してやった。僕にしてみたら何の関係も無くなった。

最期に何か言いたい事ありますか？

HARLEY:僕達の新作を買ってくれ。。。PARRIS:あと、ウェブサイトwww.cro-mags.comも見てください。HARLEY:僕達の愛する演奏を見に来てくれて、応援してくれて有難う。





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Compromise. This is something that all of us have to do almost every day. The specific compromise I'm referring to here is what we must deal with when we show up at a venue, only to discover that it does not have a fully operational PA system, or that what it does have is badly in need of repair.

Some of the shows you'll do will be in a club that does not have proper sound reinforcement equipment. Whether it's a mixing console with too few channels, not enough or malfunctioning microphones, monitors, or PA cabinets, the decision must be made on what to sacrifice without ruining the show.

It would be wise to decide well ahead of time what the absolute minimum requirements are for your band to put on a good concert. Be prepared for the possibility that 'relatively' less important things like tom-toms may not be mic'd. Very few people will notice that they couldn't hear a few drums or some occasional percussion, whereas many will be very upset at not hearing the lead vocalist.

Assuming all of the band's own gear is working, there is a means of achieving at least part of what will be necessary for a rock show. The guitar, bass and keyboard amplifiers will allow these instruments to be heard by those in attendance simply by making sure that the cabinets are aimed towards audience.

Unfortunately vocalists don't have any means to be heard except for relying on the sound system. That should be the primary concern. You must always make sure that the vocalist can be heard by the audience and can hear him/herself as well.

The first thing to do is take stock of what is available to make sure the vocalist is heard. Are there any stage monitors? Do they work? It's not uncommon for a club to have only 2 to 4 monitors. It's also not uncommon for some of them to be in less-than-perfect working order. Listen to all of them, with the assistance of the house sound engineer if there is one, and pick the best one (or two) for the lead vocalist. You may find that one or more of the monitors are only partially blown. Maybe the

horn (high frequency component) doesn't work. You might consider pairing a monitor that has only a working woofer (low frequency component) with a monitor that has only a horn. The two of these together will at least give the full spectrum of sound necessary for a singer to hear him/herself.

Other available monitors should be given to anyone else who sings. It goes without saying that vocalists must hear themselves over the amplified instruments to sing in tune; so, that is the priority for monitor allocation. It may be necessary to rearrange the band's normal stage setup so that two backup singers can share one monitor. Yeah, it's awkward, but it's probably better to look a little asymmetrical on stage than to sing totally out of key. If a backup vocal is just an occasional shout then a monitor may be better used elsewhere.

Next on the list of priorities is a musician who doesn't have an amplifier (such as a keyboardist or an acoustic guitar player). I have said before that everyone should have their own means of amplification for exactly this reason, but if you're in a situation where there is no amp and you can't borrow one from another band on the bill, then there is no alternative but to give the musician one of the monitors. One other choice would be to have an un-amplified instrumentalist set up very close to one of the vocalists in order to share a monitor.

Then there is the drummer. In most situations the drummer is effectively sitting somewhat behind the backline of amplifiers on stage. It is quite important for him/her to have a monitor to hear the instruments and vocals clearly. If, as outlined earlier, it is necessary to aim the amplifiers at the audience, then aiming the amps across the stage for the drummer or even the rest of the band to hear them, may not be a viable solution.

Now, assuming the monitor situation has been taken care of there may be the problem of deciding who or what gets one of the few microphones or channels available. The vocalists are always top of the list for obvious reasons. Next, under most

# technical





circumstances, is any instrument that does not have its own amplifier, such as a keyboard, a classical instrument such as a violin, or an acoustic guitar. The kick drum almost always falls into one of the critical items to be mic'd and it should be given high priority. The rest of the drums, especially the snare, hats and cymbals, are often loud enough to be heard over the rest of the band but the kick drum must be amplified to supply enough volume and low end to be heard and felt through the sound system. If you can avoid it, don't pick the crappiest microphone to stick in the kick drum as is sometimes done. Use a mic stand for the kick drum mic, don't just lay it inside the drum...it makes a big difference. You should use a mic that can reproduce very low and high frequencies; an old, abused mic will not be able to do that properly. You must have enough bottom end from both the bass guitar and the kick drum or the mix will be unbalanced.

Occasionally, one or some of the components in the front of house PA cabinets will also not be in perfect working order. It may be a good idea to unplug any individual, bad sounding speaker(s). There are few things more annoying or distracting than an obviously blown, distorting speaker marring a band's show. It's better to have a slightly quieter but clean PA system than one that sounds bad. You may want to move some of the cabinets around so that the working components are all in

one stack. It sounds better to have the mix coming from one, single working source than from two, partially working sources.

One other thing that can sometimes be done to squeeze as many instruments as possible into a small PA system, is doubling up. This can be accomplished by using "Y" jacks or splitters. You may wish to purchase one or two of these from a musical supply shop to have on hand.

A "Y" jack consists of two female XLR connectors wired into one male XLR connector - this allows two microphones to be plugged into one channel of a mixing board.

By using a "Y" jack you can patch two guitar amps, two drums, two keyboards (using direct boxes), or any other similar instruments together. You'll have to adjust the individual instruments' volume so they are as close to each other as possible because once they are Y'd together there (of course) is no control over each one separately. You also cannot individually equalize each instrument either so this will have to be done at the source - i.e. the amplifier. It is also sometimes possible to plug two keyboards or acoustic guitars into one (passive only) direct box, but because of the potential problems in doing so (grounding buzz, signal loss) this should only be done as an experiment under the most extreme circumstances. Luckily this process doesn't take long and is worth a try. Just don't always expect it to work.

If you can afford it, buy or rent a few good general-purpose microphones such as the Shure sm57/58, and as many 'passive' direct boxes as you need to prepare yourself for going on tour. It's also a good idea to have a few spare mic cables as well. Mark all of these clearly with the band's name and make sure you have them at the end of the night. Microphones and cables are among the most common things left behind after a show.

Always remember that you should call a club at least a week before a show to find out what they have for a sound system and to let them know what you will need. This is called *advancing a show* and will allow both the band and the venue to be prepared for the concert. With cooperation and a bit of luck, you may just eliminate the need for compromise.

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RodFC



OK, you motherfuckers...

This is the first article in an on-going series about the Tattoo Industry. Even before this profile was written, we received a shit-load of feedback from everybody it was even mentioned to. That can be perceived as good and/or bad, but it at least has been interesting.

As someone who spent ten years working in the body art industry, I have very strong opinions about the positive and negative aspects of the industry and I don't think that they belong in these articles. If you've spent time around piercers and tattooers, you know that they come in all shapes and sizes, all have different specialties and either take themselves too seriously or not seriously enough. And they all run their businesses very differently...which is why I would like to try and capture (to the best of my meager abilities, with the material the shops provide) the individual personalities of the shops we feature and their employees — instead of giving you close-ups of other people's tattoos and piercings. This feature will be fun at times and serious at others...but never boring! Enjoy! -Mikey

This profile was done with El Presidente, Rev. Matt, Paul and Gary. The UPTOWN staff answered a lot of questions from FULL CONTACT Mag, and Gary, the shop manager, was turning green and having Boy Scout Badge Anxiety about getting to edit the contents of this profile by the time we were done. Don't worry Gary, we are always gentle...hee, hee, hee...ha, ha, ha...gentle, Oh Christ...whaa, ha, ha, ha, ha!

WAY COOL UPTOWN is one of four shops in the always-growing Way Cool franchise family. Franchise or not, Way Cool UPTOWN has its own distinct personality, combining a classy interior with staff who are thoroughly involved in making body art... fun for all!

UPTOWN has a tattooing staff of 6 (El Presidente, the Reverend Matthew Ellis, 'Slick' Paul Hallet, Cheryl Volling, Ronan Gibney and Bert Jackson) and a piercing staff of 3 (Gary "G-Spot" Menard, Carie Fischtein and Jeanne Deveau).



**FC: How did you decide to make body modification your career?**

**Gary:** Hey, wouldn't you want to be able to stick needles into people and get paid for it?

**El Presidente:** Beats cleaning the rooms at the "rub and tug".

**Paul:** I decided to make tattooing my job when I saw all the flashy, fast women, loose cars... no, no, no! Er, it was the earthy wit and general revelry. Can I go now?!

**FC: How did you learn?**

**Gary:** Kissing a lot of butt and scrubbing a lot of tools... you know, the usual.

**El Presidente:** Learn?? I'm still trying to figure it all out.

**FC: What do you think accounts for the current high interest in body modification?**

**Matt:** My stunning good looks.

**Paul:** Eunuchs, plastic art, less intimidating artists, the media monsoon and credit cards.

**FC: How do you feel about people considering your work an art or craft? Why?**

**Paul:** Art? Craft? Damn! Dolomite and Shaft! Why? Don't make me put my foot in yo' ass! <grin>

**El Presidente:** Arts and Crafts? Isn't that like basket weaving with those extra long sleeved jackets in the "soft" room?

**FC: What changes have you seen in the last few years in the industry?**

**Paul:** No respect, for which I have a 1 1/4 lb. Ball Peen hammer! Business is good!

**FC: What changes would you like to see?**

**El Presidente:** More fake breasts and Mexican Wrestling masks!





**FC:** Are you working on any new techniques or methods?

**El Presidente:** I'm trying to learn to tattoo with my feet. Or perhaps something in a Braille type thing.

**Paul:** I'm still researching and experimenting with Broad!

**FC:** Ritual / Rite of Passage work... do you do any, and what do you think?

**Paul:** Yeah, I got a ritual! It's called the Power Wave™. I sit down, eh, breathe, and in a steady manner, move de-ionized air particles around a bit! It's truly amazing, really!

**Matt:** That sort of stuff is hard to define. I've never really had the chance to do "rite of passage" stuff. One person's ritual is another person's every day event.

**FC:** Where is body art heading in the next few years?

**El Presidente:** A race of mutant tattooists shall rise from the ashes of the Apocalypse and rule the remaining rats and roaches.

**Paul:** It will hurt more!

**Matt:** I saw an interesting article in a mag about placing small fiber optics under the skin that would work with the body's own natural magnetic field, causing flashing lights under the skin. Isn't what I'm gearing for, but if some people have already started doing it... I wouldn't be surprised. I'm scared, hold me.

**FC:** What artists do you admire? Who does your personal work?

**Paul:** Anyone who is capable and free, eh! I especially admire the work of Dave Lum, Tin-Tin, Josh (from Sydney, Australia), Chapel Premium Tattoos (from Melbourne, Australia) and Dasha from Toronto.

**El Presidente:** I like to get tattooed for free, so I have to beg and bully people. I know... like my Grandma, for example.

**Matt:** Friend is whose artwork I respect. Mainly people from Toronto and the Northern States; Jet at White Dragon (Rochester), MLeD in Toronto and Bill Baker come to mind. Right now I'm a bit gaga over Tim Lehi's work and I like the look of Tony Derigo's stuff.

**FC:** What do you like most about being in the business? What bugs you the most?

**Gary:** Like: the people — getting to stick needles in them. Hate: the people — having to deal with all the stupid questions.

**El Presidente:** The money, chicks and limo rides.

**Matt:** Tattooing is the most challenging art form there is. No other canvas I have ever worked on has "fought back" the way flesh does. As for what bugs me? People who speak before they think... oh, you mean about tattooing? I'd have to say people who don't listen to instructions. "What do you mean picking my scabs is bad? My buddy







(who has no tattoos) said that that was how to take care of it!"

**FC:** What type of work is most popular with your customers right now?

**El Presidente:** Customers like the same old stuff off the wall; clients like new school... engine parts, naked chicks, brass knuckles, etc.

**Gary:** I have been getting more and more clients who are now opting for the more "exotic" and intricate work. Novel piercings are still the staple piercing, but I think that with the visibility that piercing has been getting, it has allowed most people to delve into getting work that would have seemed fringe before.

**Paul:** Tattoos. Free tattoos. Cheap tattoos. Small tattoos. Other people's tattoos...

**Matt:** Religious work seems to be creeping in a lot, too.

**FC:** Can you describe your "dream" client?

**Paul:** A client who gives me a '69-'71 Dodge Charger in exchange for work. You know who you are, come on down! Additionally, one who tips 50% or more!! Get the Hint?!

**Gary:** My dream client would be informed, but not a know-it-all, with a willingness to experiment, and of course, devoted to me.

**El Presidente:** Her name is Renee.

**Matt:** A rich patron who thinks my work is the only thing worthy enough to grace their flesh... and female, 'cuz w/ men with tattoos are sexy, like my girlfriend. Yeah, that's the ticket.

**FC:** Do you work in other art media? Have you ever gotten any "formal" art training?

**Paul:** I was trained and have worked as a graphic designer and illustrator for many years before tattooing stole my soul! Just for fun (and profit, of course) I paint in acrylics on canvas or board, though I much prefer canvas.

**El Presidente:** My Uncle Joe taught me how to draw a horse's head when I was 5... does that count?

**Matt:** I have a BFA, Painting Major, from York University in Toronto.



**FC:** Spare time?

**Gary:** I drink...and maybe sleep. Sex is kinda nice sometimes too. Any takers??

**El Presidente:** Hot rods, Beanie Babies and single malt.

**Paul:** I plead the 5th!!

**Matt:** Try to find the balls to ask my girlfriend to marry me!



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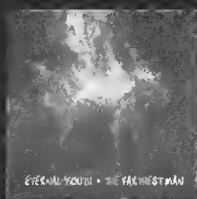
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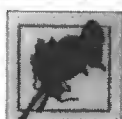
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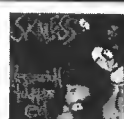
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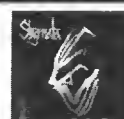
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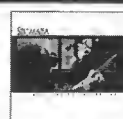
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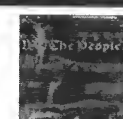
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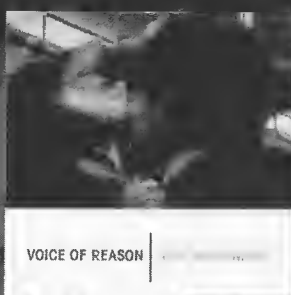


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Maxがドラム。

現在/過去に所属している/したバンドを教えてください?  
CrisisはYour MotherとRocket Queensに現在所属し、今までにはAll You  
Can Eatを始めとする沢山のバンドにいた。Devonはhsst phht, Black  
Death, とAll You Can Eatに所属していた。Robertは前にAncient Chinese  
Penis, Fuckface, Better Than Your Hand に、今はArtimus Fyleと  
Black IV-Jumeにいる。僕はStrizz, Plutocracy, Capitalist Casualtiesで現在活  
動中、今までにはBombs of Death, ETO, Full of Iceに所属をして、他のバン  
ドのホストもしていた。

これは正規のバンドですか、それともプロジェクトのようなものですか?  
僕達皆それぞれ現在/過去、共に忙しかったから当初はサイド・バンドのつも  
りがやろうちに正規のバンドになり、メンバーが全力を注ぐものになった。

WHNの結成の経緯は? 誰のアイデアでしたか?  
僕とDevonがずっと80年代風スラッシュ・バンドを始めたいって言い続けて  
いた。よくGilmanで「昔は良かった」とか、誰の口にも触れていないとい  
う話をしてて、一年半位前に自然とまとまった。Good Kid KingのChuckが  
ベースでいたけどうまく行かなかった(その頃I can't Be Mistakenと呼ばれ  
Azarassi no Oh直後)。そこでレコーディング最期の練習でRobertを誘ったら、  
言い返事がもらえた。でも実は事後承諾で、始めに彼の奥さん、Karl lineに  
聞いててイイワヨって、彼はコトが決断されていた事実を全く知らなかったんだ。

バンドの概念はなんですか? それはスケートでSXEの利点を持つSXEバンドで  
パンダナ/サークル・ヒット文化を崇拝してきた、80年代中期から後半のハ  
ードコアですか? それともスケート風のリバイバルを楽しむためのプロジェク  
トですか?

結成時はHeidel, ChallengerCrew元より。SpermbirdsやCombat Not  
Confirm, 他、80年代を思わせるスラッシュ・バンド調にするつもりが、自  
己スタイルが始まりから出来上がっていて、それによって「影響」されてが正確になっ  
た。バンド・メンバーの3/4がストレート・エッジで後でそうなった、そ  
れに加えて僕とDevonがスケート好きで、

"What Happens Next"の名前の由来について教えてください?  
Chuckの説話からバンドの名前を変える必要ができた、それでWhnrdの雰囲気  
を守るべく、それでWHN、かな? この名前はIllKegateのアルバムの題名だった  
のをいただいた。

バンドを聴いた事のない人に君達のサウンドを表現するとしたら?  
ごく普通の80年代風スラッシュで、Attitude AdjustmentとHeresyに並ぶ、  
でもかなりメタルに影響されているから絶大的には交差してる、でも歌詞はフ  
ラ思考で道徳的観点からは100%DIYだ。

君達のファンは多いですか? ファンの表現方法はどんな感じですか? パンダナ  
着るとか? サークル・ヒット・ダンス?一緒に歌う?  
直接的シーンには他にもこの手のバンドはある(例えばD.R.Y., L.I.E., Crucial  
Section, Kazars Edge, Flash Gordon, Discarn)がこの辺ではまだ浸透して  
いない。大半が全然理解してくれない、でも100%は理解してくれて一緒に歌  
い出す。それにWHNがライブを始めて以来パンダナが巷に増えている、スゴイ  
だろ。



**Who is in the band and what instruments do they play?**

Robert-bass, Craigums-guitar, Devon-vocals, What Happens Max-drums.

**What bands were/are you in?**

Craig is in *Your Mother and Rocket Queens*, and has been in a million bands including *All You Can Eat*. Devon was in *Unholy Fht*, *Black Death* and *All You Can Eat*. Robert was in *Ancient Chinese Penis*, *Fuckface*, *Better Than Your Hand* and now is in *Arcturus Lyle* and *El Jefe*. I'm in *Space Mutecore*, and *Capitlist Cuckles*, and was in *Pain's of Death*, *ET*, *Fullbody* and a host of other bands.

**Are you a real band or more of something like a project band?**

It started as a side band, because all of us were/are so damn busy, but after all the pieces fell into place, we became a real band and have really become something all of us are fully dedicated to.

**How did WHN form? Who came up with the idea?**

Devon and I talked about starting a 80's style thrash band forever. We used to talk at Gilman about the "good old days" and all the old obscure demos and shit we had, so it just started to fall into place about a year and a half ago. We had Chuck from *Good Kidlines* on bass, but things didn't work out (we were called at the time *Don't Be Mistaken*, after the *Aggression* lp) so one practice before we went into record we asked Robert if he wanted to do it, and sure enough he did. Actually we asked his wife Karolina and she said he could, so it was set in stone before Robert even knew he was asked.

**What is the concept of the band? Is it a skate SXE band with SXE posi influences that worship all the bandana/circle pit culture of the mid-late 80's hardcore? Is it just a fun skate revival project?**

Well, it started as a nostalgic 80's thrash band, kinda looking to ban is like *Heidel* and *Challenger Crew*...shit like *Spermheads*, *C'mon!* and *C'nfirm*, etc., but we started to have our own identity/style right from the start, so it was more an "inspired by" 80's thrash band, 3/4 of us are straight edge, thus that fell into place afterwards and me and Devon love skating, so...

**Where did the name 'What Happens Next?' come from?**

Well, when Chuck was out of the band, we had to change the name, so we thought we would keep the Oxnard thing going, thus *WHN*? The name is taken from an *Ill Repute* album title.

**How would you describe your sound to someone who has never heard of you?**

Just good old fast 80's thrash...common references are from anything like *Attitude Adjustment* to *Heavy*... but we have a lot of metal influences so it is most definitely more on the crossover vein, but our lyrics are full on positive and our ethics are 100% DIY.

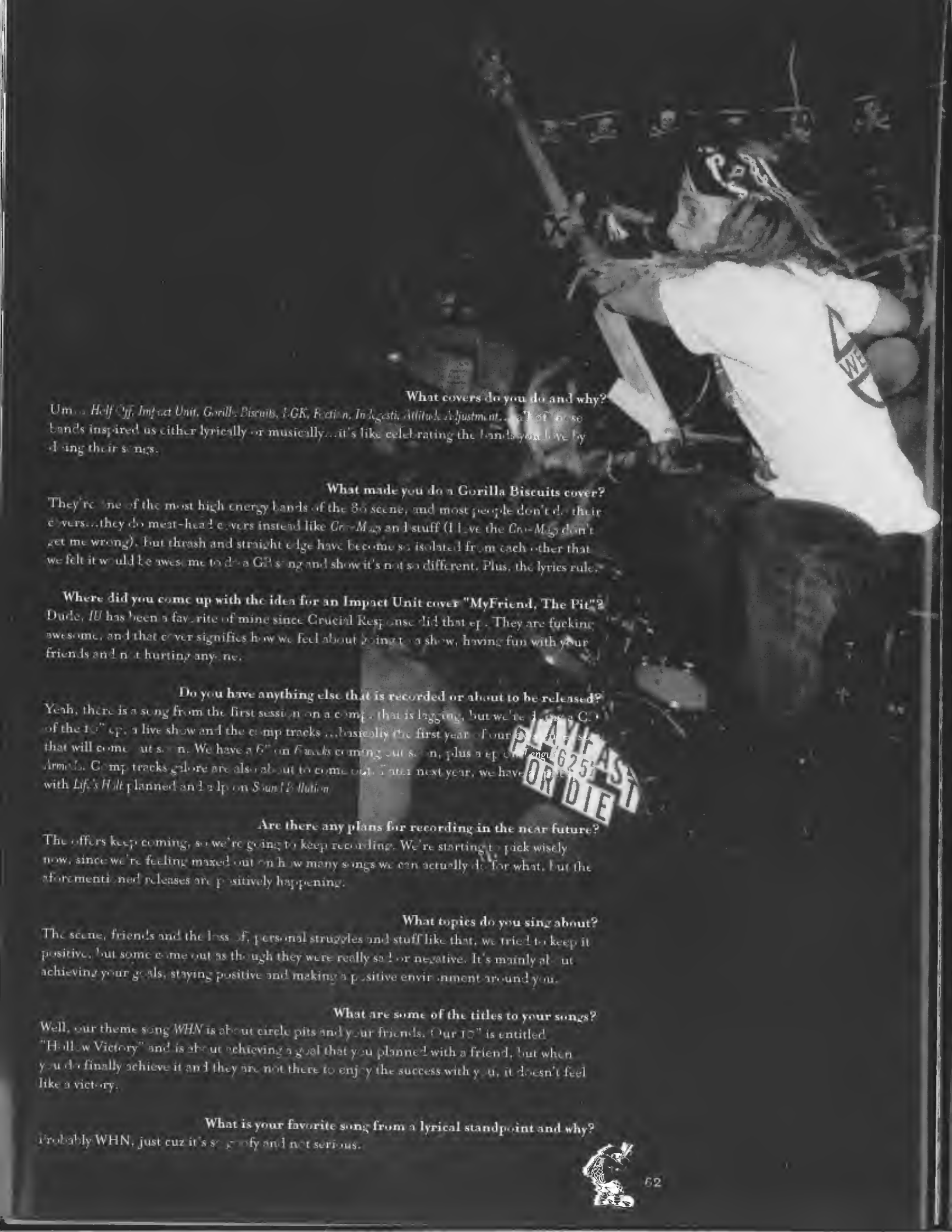
**Is there a lot of support for what you guys are doing? If so in what form does it take?**

Bandana wearing? Circle pit dancing? Singing-along choruses? There's a huge international scene of bands doing the style we are doing (like *U.K.Y.*, *L.I.E.*, *Cruel Section*, *Kiss is Edge*, *Flash Gordon*, *Usong*), but people around here are still getting used to it. Most of the people have no idea where we are coming from, but there is that 10% who fully get into it and start singing along, etc. There's been an increase in bandanas around here since *WHN* started playing live, and that's awesome.

**How would you describe Bandana thrash to the uninitiated?**

Well, the term refers to the old Euro-thrash scene...back in the mid-80s the style of hardcore kids was flannel around the waist, flipped-up hats, bandanas, etc. They kinda took what *suicidal* did and converted it from a southern California hood thing to a punk style. Thus the bands that inspired us (like *Heavy*, *HHH*, *Kult de la Lucha*, *Upset*, *Challenger Crew*, *Larm* and *Heidel*), were part of that scene. It's thrash without tons of metal, and hardcore with good DIY ethics and lefty-type politics...none of this modern day glam-core.





**What covers do you do and why?**

Um... *Half Off*, *Impact Unit*, *Gorilla Biscuits*, *FKK*, *Faction*, *Inkognito*, *Attitude Adjustment*... all of those bands inspired us either lyrically or musically... it's like celebrating the bands you love by doing their songs.

**What made you do a Gorilla Biscuits cover?**

They're one of the most high energy bands of the 80 scene, and most people don't do their covers... they do meat-head covers instead like *Cr-Mag* and I stuff (I love the *Cr-Mag* don't get me wrong), but thrash and straight edge have become so isolated from each other that we felt it would be awesome to do a GB song and show it's not so different. Plus, the lyrics rule.

**Where did you come up with the idea for an Impact Unit cover "My Friend, The Pit"?**

Dude, *IU* has been a favorite of mine since Crucial Response did that ep. They are fucking awesome, and that cover signifies how we feel about going to a show, having fun with your friends and not hurting anyone.

**Do you have anything else that is recorded or about to be released?**

Yeah, there is a song from the first session on a comp. that is lagging, but we're doing a CD of the 10" ep, a live show and the comp tracks... basically the first year of our existence that will come out soon. We have a 6" on *Tracks* coming out soon, plus a 7" ep on *Long 625* and *Armada*. Comp tracks galore are also about to come out. Later next year, we have *Life's Hurt* planned and a lp on *Sound Pollution*.

**Are there any plans for recording in the near future?**

The offers keep coming, so we're going to keep recording. We're starting to pack wisely now, since we're feeling maxed out on how many songs we can actually do for what, but the aforementioned releases are positively happening.

**What topics do you sing about?**

The scene, friends and the loss of, personal struggles and stuff like that, we tried to keep it positive, but some come out as though they were really sad or negative. It's mainly about achieving your goals, staying positive and making a positive environment around you.

**What are some of the titles to your songs?**

Well, our theme song *WHN* is about circle pits and your friends. Our 10" is entitled "Hollow Victory" and is about achieving a goal that you planned with a friend, but when you do finally achieve it and they are not there to enjoy the success with you, it doesn't feel like a victory.

**What is your favorite song from a lyrical standpoint and why?**

Probably *WHN*, just cuz it's so goofy and not serious.





バンダナ・スラッシュを体験していない人達に伝授をお願いします。

まず、これはかつてののユーロ・スラッシュ・シーンを指している。80年代半ばのハードコア・ファンのファッションと言えば、ネルシャツを腰にまいて帽子のツバをハネ上げてバンダナだった。ファンがSuicideを真似て南カルフォルニア風のHoodからバンク・スタイルに変えたんだ。だから僕達リインスピレーションとなったバンド(Heresy, HHH, Ruin, De Kafein, Rigor, Challenger Crew, Larm, Heil)はこの時期のバンドなんだ。メタルにすごく侵されていないスラッシュで良いのHY道徳のハードコアで政治的には左寄り。今風のslameなっ気全くなし。

どんな(誰の)カバーをしますか、また、何故?  
えっと、Half Off, Impact Unit, Gorilla Biscuits, BGK, Faction, Indecent, Attitude Adjustment, これは皆僕達に歌詞の面でも音楽的にも影響を与えてくれてるバンドだ、彼等のカバーする事が好きなバンドに対して敬意を表していることだと思う。

Gorilla Biscuitsのカバーをした理由は何ですか?  
彼等は80年代の一番エネルギッシュなバンドの一つで殆どカバーされてない、皆は、Cr.Magsとか(Cr.Magsは好きだよ、誤解しないでほしい)の、アホカバーしかしない、スラッシュとストレイト・エッジがどんどん別れてきているのが現状、そこでGBのカバーをしてかけ離れていないことをみせろのいいなって思った。それに、歌詞が最高なんだ。

Impact Unitの"My Friend, The Pit"をカバーをしようと思い付いた理由は何?  
IUはCrucial Reasonがc:を出してから僕が個人的にずっと気に入ってる作品なんだ、彼等は最高だ、カバーをすることでショーは友達と楽しく怪我もななく行くことなんだという事を象徴している。

もうレコーディング済み、または、リリース寸前のものがありますか?  
うん、一曲、最初のセッションのコンプ版からの#がある、遅れてるけど、だけど今10月c:版にライブとコンプ・トラック、等など、基本的には一年目の活動内容、その内出すよ、6週間分のc:とLanzetta Armadaのc:を近日出すコンプ・トラックもワンサカ出るところだ、来年末にはLife's Haltとのc:のスプリット版をそれからSound Pollutionのc:が企画されている。

近くレコーディングの予定はありますか?  
申し込めが絶えないから出来る限りレコーディングしていくつもりだ、最近はどうも歌えろか限界を感じているから考えて選り始めているよ、でも上記のリリースは確実だ。

歌詞はどんな内容ですか?  
この業界、友達、決別、苦悩とかについてだけど、それを出来るだけプラスに表現しているつもりがすごく悲しくてマイナスに聞えてきたりする、主に自分のゴールを達成させる、プラス思考を続けて、自分の廻りにそういう環境をつくること付だけだね。

曲の題名を幾つか挙げてください?  
テーマ・ソングのWHNはサークル・ヒットや友達についてだ、バンドの10月c:版は"Follow Victory"というタイトルで、内容は、ある友達と目差した目的を達成する、が、成功したその時にはその友達と分かれていて成功を分かち合う事が出来ずに実感がわかない、というものだ。



歌詞の観点から一挙気に入っている曲はどれ、また、それは何故？  
多分WHNだ、ただ間抜けでマジっぽくないからな

最初のシングル・ソング「無政府主義バンザイ」を日本語で歌っていますが、多くの日本人も英語で歌を歌おうと努力しているように、りっはな国際的親善を主旨とした考え方からですか。この理由が根底にあっての試みですか。英語で訳すとどういう意味になりますか？日本語で歌うのは難しかったですか？  
そんなに大変じゃなかった。Dev'nの日本語会話は結構イケるし、日本人の学生か、ビザで滞在している友達が浜山いるから教えてもらえろ。この其は20世紀初めに天皇暗殺未遂を企てた、忘れられたアナキスト達のはなしだ。西洋では労働問題の歴史を語りとしているが、それはごく、欧米中心の知識のみの観点に限定されている。工業化の波にのっていた他国でも、その当時存在した左翼をマネたり (ie. "Trópica y la Ey Foca") を説いたPeter Kr. ... (革命の行動表現だ、というアイディアを推奨した)、主流/少数派の革命思想のハイブリッドに影響され様々の革命的な変動に翻弄されている。そこからかつての日本人アナキストが処刑される寸前に叫んだ、"Let's Live Anarchy"と名付けた。

"La Cafard"はフランス軍外国部隊の用語で1947版の"Salemur Kaitikan"はフィリピン語であるタガログ語ですが、"Uma Me"は何語でどういう意味ですか？他にもどこの国の言葉をこれからのリリースに使っていくつもりですか？  
"Uma Me"は日本語で実際、馬の目で、大きな美しい瞳のある友人について、だからこれには政治的/社会的意味は無し！そうだね、Incestiのカバーでイタリア語が一つと、Leneun Armadaからのepのタイトル曲でもある "hera/mas/que/nunce" (今以上に増して) もある。これからは外語語は増やしていく (可能な限り)。もう一つちょっと興味をそそられているんだけど、植民地支配思想、又は執行人 (何か分かる？これが無茶苦茶に怖い。お金で雇われる、特殊訓練を受けた傭兵だけど信じられない事をしてきて、でも一般人は誰も聞いたことがないという) が絡んでいるらしい、超恐ろしい軍事関係について。歌詞にもこの"戦争"や闘争のテーマが反映されていくと思う、メタルとは程遠いけどな。

バンドをこれからどうしていくつもりですか？  
あっちこっちツアーをして廻ろぞー！2月にオーストラリア、ニュージーランド、マレーシアとシンガポールに行って、それから年末は日本なんだ。出来る限りいろんな場所でツアーをしたい、誰も行きたがらない場所にもだ

ファンがバンドと連絡を取るには？

次の住所宛に手紙を下さい：

Max  
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切手、もしくはIRC (International Reply Card) を同封のこと！

最後に一言何か？  
インタビューを有難う、新しいリリースに期待してくれ！今までのアルバムに比べてダンゼンいいから！！！！有難う、手紙待ってるぞ！



On the first single you sing a song in Japanese "Museifu shugi banzai", which is a cool International Scene Unity concept as so many of our Japanese counterparts make the effort to sing in English. Was that the idea behind doing a song in Japanese? How does the song translate into English...what is its meaning? How hard was it to do a song in Japanese?

Actually not too hard. Devon speaks pretty good conversational Japanese, and we have a lot of friends that are either students from Japan, or just living here on visas...so we could kinda run stuff by them. The song is about these long forgotten Japanese anarchists that attempted to assassinate the emperor at the turn of the century. In the west, we pride ourselves on later history and the like but restrict our knowledge to an extremely euro-centric view. Other nations that were going through rapid industrialization also had various radical movements, either mimicking movements of the left already existing (ie. the notion of "propaganda by deed" outlined by Peter Kropotkin who inspired the idea of assassination as a revolutionary action) or various hybrids of center/periphery radicalism. So the song is entitled "Long Live Anarchy" after the last words these Japanese anarchists yelled out before being executed.

"Le Cafard" is a term from the French foreign legion and on the 10" "Salamat Kaibigan" is in Tagalog, a language of the Philippines. What language is "Uma Me" and what does it translate into? What other languages do you use on some of your upcoming releases?

"Uma Me" is Japanese, it actually means horse eyes, and is written about a friend who has beautiful, but big eyes...thus no political/social context there! Well, we do that *Indigesti* cover so we have one in Italian, we have the title of our ep on *Lingu. Armed.* called "hormas que nunc" (now more than ever). We'll continue to diversify the languages (I hope). There is also a slight fascination with the scariest military shit, whether it involves methods of colonial rule or corporate executives (do you know of them? Fucking scariest shit - hired and highly skilled mercenaries, who've been involved in tons of shit and no one has ever heard of them), etc., so some of our lyrics will have a "war" or warfare type of theme, but not like fucking metal lyrics.

What's the plan with the band?

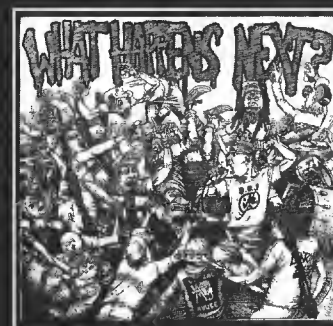
Tour fucking everywhere! We're going to Australia, New Zealand, Malaysia, and Singapore in February, then it's off to Japan later in the year. We want to tour as many places as possible, places no one dares to go.

How can people get in touch with the band?

They can write me at:  
Max  
P.O. Box 423413  
San Francisco, Ca  
94112-3413 USA  
Please include a stamp or IRC though!

Any last comments?

Thanks for the interview and watch out for the new releases! They kick ass over our older shit!!!!!! Thanks and get in touch!





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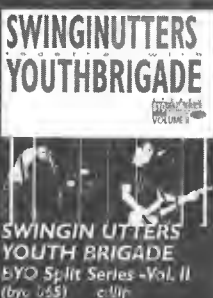
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MXVM-Motocross Video Magazine Issues 1&2 — [www.mxvm.com](http://www.mxvm.com)

MXVM is the baby of Lawrence, who worked on the great motocross vid "Steel Roots". MXVM is in the same vein of the Crusty video series in that it has footage of big motocross events like the Gravity Games (where Travis Pastenni pulled off crazy-assed freestylin'), as well as Seth's world record attempt and profiles with some of the most popular riders. Add to that some riding and technical tips from the pros and you've got a pretty interesting and informative video magazine. Even with only 2 issues out you can see the improvement in editing and camerawork/footage from Issue 1 to 2. This video magazine is going to keep improving and explode onto the motocross scene because it has a little of everything that a serious motocross fan wants: great footage, informative info/tips, a good flow and a great sense of humor (and the odd bikini girly).

#### SHADOW BOXERS

Swerve Films

Directed & produced by Katya Bankowsky

72 minutes

[swervefilm@aol.com](mailto:swervefilm@aol.com)

Shadow Boxers is a documentary on female boxers and in particular Lucia Rijker, a former European kickboxing champion. Shadow Boxers shows the preparation outside the ring and behind the scenes at the 1995 New York Golden Gloves tournament where, for the first time in its 68 year history, women were allowed to compete. Shadow Boxers surprised me because I expected an anti-male film featuring unskilled wannabees. Thankfully, that's exactly what you don't get.

The first 1/4 of the film focuses on amateur female boxers and their reasons for getting into boxing and the results. I found that while very well filmed, the women interviewed came across as rather flaky when compared to the composed and articulate Lucia Rijker. While the other women can be

admired for their conviction and strength for staying in the ring, Rijker stands out for several reasons. Yes, she can fight. She loves the sport and is good at it. But while Rijker dominates in the ring, it is her stories, mindset, skill, sacrifice and training that make the movie a powerful statement about the world of female boxing. Shadow Boxers has great editing, effects and cinematography. Combine that with the excellent use of light and shadows and various color and black and white clips and you've got a great documentary that sheds a positive light on the little-respected sport of women's boxing. Shadow Boxers won the Special Jury Award for Best First Feature in the 1999 Florida Film Festival and Runner-Up for Best Documentary at the Seattle International Film Festival.

# SHADOW

# BOXERS



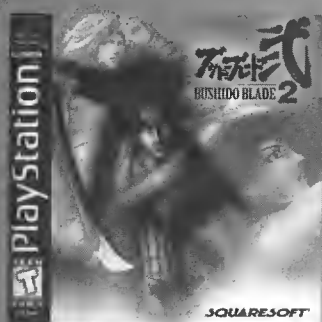
# VIDEO REVIEWS

# PLAYSTATION REVIEWS



## Bass Fishing (AgeTec)

Last issue I raved about "Fisherman's Bait", but then I saw this and bought it immediately. The only reason: the reel and rod controller. I was hopin' to take it to the next level. Fuck, was I wrong! First you have to go to fishing school. I don't know about you, but I hated school 15 years ago, and once was definitely enough. Second. I spent hours trying to navigate the fish finding equipment. If there were any fish. I didn't see or catch any. Just like Rod couldn't make the little assholes dance in "Bust A Move", I couldn't make the fish bite. I kept looking for a cheat code that would bring on a stick of dynamite to kill all those fuckers at once. Bass Landing? More like "ass landing". MLED



## Bushido blade 2 (Squaresoft)

Blood, blood and more blood!! I love this game. The unique thing about B.B.2 is that there are no special moves or weapons. It's straight on sword fighting. Skill and speed are all that matter. The story mode is very good with many

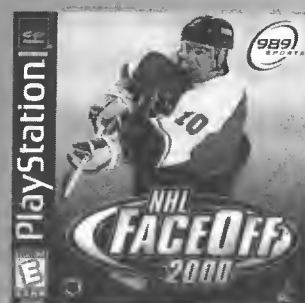


## GRAN TURISMO 2

GT2 is a great sequel to an already great game. Along with more tracks, including an off-road track that is actually fun to drive on, there is the addition of a ton of new cars including my personal favorite the Honda S2000. Oh baby! Another bonus is that you can take your GT info and transfer it to GT2; however, I found that the transfer process isn't clearly explained in the booklet, so there's a chance that you could lose all your licenses, cars and cash. GT2 also features a new soundtrack, which is good and bad. While the old soundtrack was annoying at times, after a while you learned to ignore it. The new soundtrack has bands I don't want to listen to. I think a great feature for GT3 would be the ability to play your own CD while you race. Tell me a little All Out War or Hatebreed wouldn't get you tearing up the track. I was just getting into the game when, once again Canadian business smarts prevailed and I had to give the "loaner copy" back. That's what Canada is all 'about'. RodFC

characters to choose from.

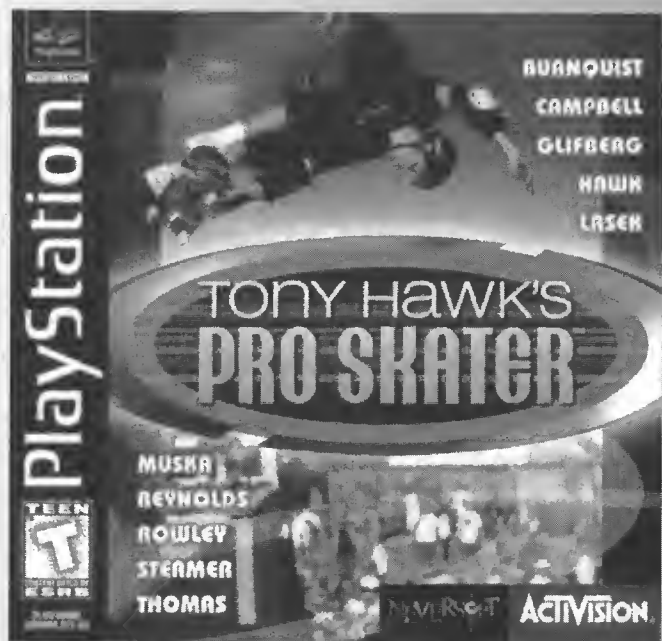
All I wanted was some sushi and I got my ass kicked by a geeky pimp(if you play, you'll know what I mean) MLED



## FACEOFF 2000 (989 Sports)

989 is still playing catch up to EA sports (who own the sports game software NHL 2000). Faceoff 2000 is vastly improved over last year's game, with excellent camera work and decent graphics, but it falls just short of being convincing. The CPU players are smarter and the pace is faster but the controls are somewhat stiff and the passing is not as responsive as it should be. Do yourself a favor a take the time to check out the competition first. RodFC

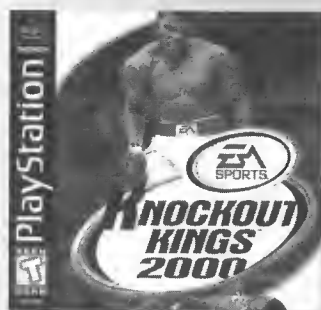




### TONY HAWK'S SKATEBOARDING

(Activision)

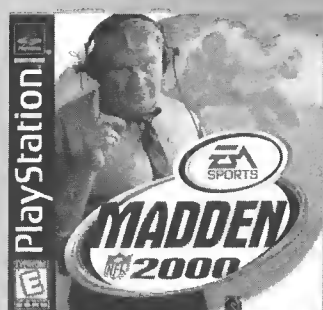
Tony Hawk's Skateboarding is a great and fun game to play for many reasons. The 9 huge game levels are based on real locations and each level has you trying to earn video tapes, which unlock more levels and boards and trick bonuses to find. Tony Hawk's has a long replay period because you get hooked really fast, even if you suck. The wipeouts are so sweet and realistic you almost enjoy them. One of best games in terms of overall enjoyment. *RodFC*



### Knockout Kings 2000

(EA Sports)

100% better than the first one. Way better than "Contender", way more smooth. It's more than just pushing buttons, you need strategy. The added bonus is, now you can bloody up your opponent. Add that to the colorful commentary and Knockout Kings 2000 is a must for any boxing fan. *MLED*



### MADDEN FOOTBALL 2000

(EA Sports)

This is by far the best football game to date. EA continues to perfect the sports genre of PS games. Great graphics and animation (the players are to scale in terms of height and weight) and rich in features. The gameplay has improved greatly with a quicker game pace and has a challenge mode that rewards you with codes when you correctly answer

trivia questions. Hell, even the commentary is improved. With the exception of some confusing and slow-loading menus, this game is pretty near perfect. This is a game that football fans can't do without!

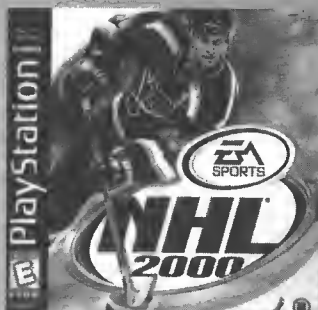
*RodFC*



### Medal of Honor

(Electronic Arts/Dreamworks)

A first person shooter that I like, say it isn't so. I went in to this expecting the worst, but as soon as I bagged my first Nazi, Germany didn't stand a chance. The gameplay is excellent and the levels vary in execution and mission, from total demolition missions that let you leave nothing standing, to being as quiet as possible and sneakin' around. This game also has a cool 2-player death match mode. Only one drawback: who's going to be the Nazi? *MLED*



### NHL 2000 (EA sports)

EA Sports have done it again! Always a sure thing in the hockey arena. NHL 2000's gameplay picks up where NHL '99 left off. It's faster and smoother, but with the same great features plus a new (my favorite) big hit option. There is nothing like crushing that

pansy Jagr so hard you can end his season within 10 seconds of play! The fighting option is pretty lame (waste o' time — they need to work on that). Imagine if you will, a "Mortal Kombat" style thing with fatalities. We can only dream.

*MLED*



### Wu-Tang: Shaolin Style

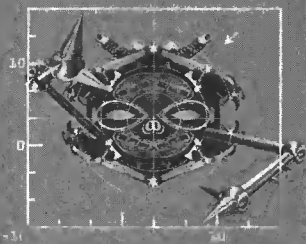
(Activision)

Marketing genius or overkill? I say the latter. Not as gory as B.B.2. Weird controls, bad graphics. To be a dick, I'm fuckin' wu'd out. I played it, hated it, and then cheered myself up by playing a very worn out copy of Venom's "At War with Satan". *MLED*





## 324 CUSTOMIZED CIRCLE



324

"Customized Circle" CD

There are obvious comparisons between 324 to Discordance Axis (using the drum machine and the tin bull-dozer guitar sound) and Brutal Truth (the bursts of quirky assaults). "Shallow" starts off with an awesome drum roll that repeats. "Besieged" incorporates the bulldozer bass sound of Doom. But for the most part these are anomalies to this record, hardcore dressing if you will. This record is fast and non-stop, the way an uncomplicated Assuck use to be. (H.G. Fact / 401 Hongo-M / 2-36-2 Yayoi-cho / Nakano-ku / Tokyo 164-0013 / Japan) *stephe*



Aggressive Dogs

"We Never Trade"

(Bandai Music, Japan)

Aggressive Dogs are one of the better known Japanese hardcore bands around. This CD will probably make them more well known simply for the fact that it's produced by ex-Madball guitarist Matt Henderson. That being said, A.D. has a big time Madball

guitar sound; however that's where the Madball sound ends and the Brother's Keeper rule comes into effect. The vocals set off a Mike Ski high vocal alert which makes "We Never Trade" a tough listen to those with bird-vocal issues. This seems to be somewhat of a trend in a lot of the Japanese hardcore I've heard lately. Please stop it. *RodFC*

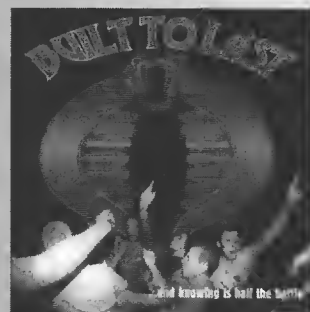


Agoraphobic Nosebleed / Converge

"The Poached Diaries" (Relapse)

Agoraphobic Nosebleed is one fucked up band! Crazy ass metal with offbeat drum beats, freaked out metal vocals and weird effects thrown in - A.N. rips through 10 songs in turbo mode, never wearing out their welcome. When Converge get to do their 5 songs they seem to plod along after the all out attack of A.N. Not that Converge are boring; rather the contrast between the 2 bands makes listening to the bands at different sittings a better way to appreciate both of the bands' styles. Classic Converge. In total you get 15 songs in 35 minutes. *RodFC*

"....Noise to Scare Animals" demo CD Taking cues from FYP and general geek-core / fast-core, this is one of the best and funniest releases of the year. 18 bursts of spastic fits on instruments with funny samples and on-going jokes taken from different practice sessions. This is a more primal power violence with emphasis on the funny - a real studio would make these guys destroy. The stream of consciousness that comes out of "Raver = Hippie" (both times) is acceptable burning. "xjockx" is a great shot at jock-core. "Princess Di Masturbated with Landmines" takes celebrity PC-ism to the absurd. 'United we stand, together as one' throughout "Punk Bullshit" trivializes the sloganeering of SXE. It's simple straight forward shit disturbing with the funny cheap jokes...that's why I loved FYP so much. (P.O. Box 38081 / 550 Eglinton Ave., W. / Toronto, ON / M5N-3A8 / e-mail: moses007@ilovejesus.com) *stephe*



Built To Last

"...and knowing is half the battle." (Resurrection A.D.)

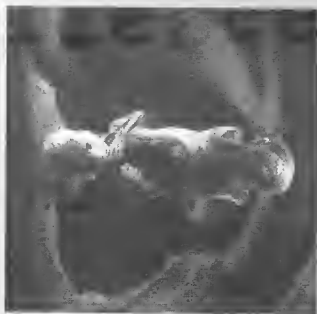
Built To Last continues with their mix of west coast melodic HC and bits of east coast "inner struggle" lyrics to give it some balls. I'd compare them to Ensign or Vision. *RodFC*

BORED OF EDUCATION

...Noise to Scare Animals

Bored of Education





### Coalesce

"O:12 Revolution In Just Listening"  
(Relapse)

RELAPSE's reputation for great technical metalcore is well deserved because of releases like this. While I found Dillinger Escape Plan lacking in impact, Coalesce delivers thick metal riffage with vocals that are a cross between someone gargling acid and having a ball point pen tracheotomy. More accessible than other RELAPSE releases, without losing the talent. The great packaging of "O:12" is also continuing to establish 'look' as a Relapse trademark. RodFC



### Consumed

"Hit for Six" (Fat Wreck)

Fast paced melodic w/c hardcore complete with that wacky w/c surfer-dude sense of humor that is all about having a good time, being laid back and having nothing to say. Who needs stuff to think about when you're skateboarding, surfing, snowboarding, bmx-ing or growing your dreads. See ya at the Warped tour!! RodFC



### Cro-Mags "Before the Quarrel"

(Cro-Mag Recordings)

After years of crappy bootlegs, the legendary Cro-Mags' demo is finally available on CD. To say this is great just doesn't do it justice. Not only do you get the CD, the booklet is cool as well, including loads of old photos from the early years. An essential release from one of, if not, the greatest hardcore bands of all time, ranking right up there with Bad Brains and Agnostic Front. Get it. BrendanNBE



### Death Threat

"Peace and Security" (Triple Crown)

Ever since I heard the rough mixes of this CD I knew it was going to be sweet! Excellent production, nice breakdowns and guest vocals by Blood For Blood make this one of the best releases of 2000. Much like other CT bands, Death Threat's songs are short and sweet. 12 songs in just under 25 min. cover scene anthems of friendship, the odd love song with nice tempo changes and great breakdown parts. Thick guitar and tight drumming by former Hatebreed drummer Jamie

Pushbutton who has unfortunately left DT, and been replaced by former All Out War drummer Jesse Sutherland. Add to all this a nice CD book layout and you have a definite keeper here. Now if they would just play outside Ct, Death Threat would really blow up. RodFC



### Drowning

s/A (RPP)

From the land that inspired mime and the stripy shirt, and hometown to Hogan's Heros' LeBeau, comes Drowning, definitely an All Out War-influenced band with AOW style metalcore riff a rama, sans originality, but a step in the right direction for the French. The fact that there isn't one reference to berets or English pig dogs shows there is still hope for our little French buddies. RodFC



### Drowningman

"...how they light..." (Revelation)

4 songs with rather artsy titles surprised me from the start. Fast paced technical hardcore musically reminiscent of Trial and ETID and lyrically in the vein of Bane. Straight up H/C vocals mixed with melodic singing. This is something that

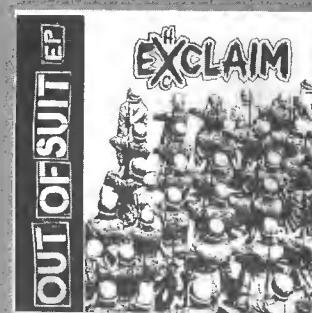
I can see doing well at the Warped/ festival tour. RodFC



### Every Time I Die

"The Burial Plot Bidding War"  
(Goodfellow Records)

Even though all their sports teams are pathetic and will never win a damn thing, one thing Buffalo can do well is produce hardcore bands. ETID comes on strong with its debut ep, leading the charge of newer Buffalo bands. They manage to mix crazy off-time riffing with enough dance parts to keep it listenable, unlike a lot of the bands that get caught up in showing how fast they can move their fingers (I think I covered that with the reviews in #3). The song writing continues to get stronger with the newer material on this disc, but ETID has yet to truly capture the power of their live show on a recording. That is where Every Time I Die is at its best: a live setting. If they keep at it, these guys could go far. BrendanNBE



### Exclaim

"Out of Suit" ep

This is the ultimate fastcore record of '99. Exclaim have really perfected the sound: by



taking the frantic pace and energy of early Gang Green and blending it with the tradition set by great Japanese bands like Gauze and Systematic Death. It's the drumming that really gives Exclaim their sound. At times it borders on a collision or an avalanche (or even someone falling down stairs) at an ever increasing pace. The speed sets the tone and the twists and turns remind me of the No Comment "Downsided" release. It's a great record that samples some of the best hardcore parts ever written and spits them into song, and very listenable songs at that. This is my favourite release of the year. Hands down! (Sound Pollution / P.O. Box 17742 / Covington, KY / 41017 / USA) *stephe*



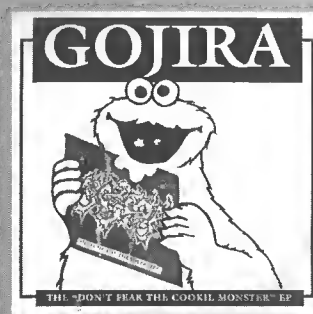
**Eyehategod**  
"Southern Discomfort" (Century Media)

EHG returns after a short breakup, with a CD containing a mix of previously released material and rare/hard to find/unreleased tracks. The CD has been put out to wet the appetite for a new release in the near future. Great for those not familiar with the band. *RodFC*



**Favez**  
"A Sad Ride on the Line Again" (Doghouse)

Favez is like Morrissey without anti-depressants. Morrissey crossed with a kind of Radiohead feel make this a fireside emo classic. No doubt the F-emos will find themselves being seduced by 'Earkle's and stripping off their sweater vests in exchange for biped mammalian love. *RodFC*



**Gojira**  
"Don't Fear the Cookie Monster" 7"

The cool centerpiece artwork makes you think of the "Turn it Around" days of Gilman Street when STIKKY reigned supreme. The inside lyric sheet looks like the legendary "Possessed to Skate" comp that came out two years ago. The music is rough and dirty power violence similar to SPAZZ. The record starts off with a cool "Godzilla" sample and busts into rough, hurtin' fastcore with breakdowns and shrieked choking vocals. There are potshots at local record snobs, wrestling samples in "Press Conference at the All Star Cafe" and heavy breakdowns in "Mousemate".

These guys are music aficionados. They play the gamut and they really know lots of styles of hardcore, something that made SPAZZ an incredible band. My favourite songs include "Too Extreme" and "Fighting violence with violence". The band broke up this past fall, but their wit, their straight forward approach and their obliterating sound lives on in this 11 song self-release. The Campaign for Musical Destruction continues. (Soapdodger Productions / Noah Gadke / 634 Millwood Rd. / Toronto, ON / M4S 1K8 / e-mail: ndgadke@learn.senecac.on.ca) *stephe*



**Haste**  
"Pursuit In The Face of Consequence" (Century Media)

Christ, I'm tired of these long titles! Haste is from Tennessee and have 2 singers. One who can do the straight up hardcore vocals and the other who sounds like a small girl being beaten. Guys, first step for getting better: Keep one singer (hint: not birdman). These guys remind me of System Of a Down (stupid name) in that they mix H/C with metal and add an alternative sound to it. This will be appreciated by the System..., Pantera crowd. *RodFC*







### Hi-Standard

"Making the Road" (Fat Wreck)

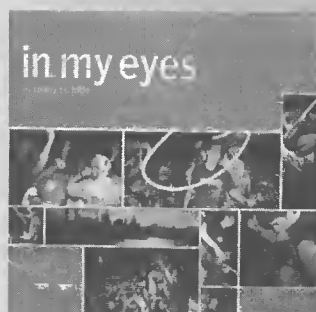
Japan's Hi-Standard pick up where NOFX left off. Fast pop-punk done the way it should be. While there's no doubt that Hi-Standard sound like NOFX, or even copy them, the fact is they do it better than NOFX do. 18 songs, including covers of "Changes" (Sabbath) and "Green Acres" (the TV show your mom and dad used to watch). While it may not be anything new, Hi-Standard's spirit make this a keeper. And I don't even like pop-punk! *RodFC*



### Himsa

"Ground Breaking Ceremony" (Revelation)

Fast paced H/C from Seattle that reminds me of Trial with added melodies and nice tempo changes. Himsa's mix of melodies and H/C screaming make this CD an interesting listen, that continues to grow on you with each play. I don't know if this is something that would carry over well live (dance wise), but it cleanses the pallet quite nicely from too much thug core (if too much is possible). *RodFC*



### In My Eyes

"Nothing To Hide" (Revelation)

Nice layout. I find (and original youth crew fans from 86-88 will agree), that most of the bands around today are pale imitations of the real deal. It's hard to separate the good bands from the bad, because there aren't any outstanding bands to make the bad bands sound bad (ie: Shutdown). In My Eyes is one of the better bands around today and with the breakup of Ten Yard Fight, they're now on top of the heap with fellow Bostonians Reach The Sky in the old school hardcore bands and probably one of the best Revelation bands. With this release IME sounds a lot more like RTS with fast paced, high-energy driven hardcore that makes them a great band to see live. *RodFC*



### Indecision

"Release The Cure" (MIA)

This is Indecision's heaviest and best release so far. Great production by A.F.'s Roger Miret. "Release The Cure" addresses the conspiracy idea that the world's governments are purposely holding back the cure to diseases such as

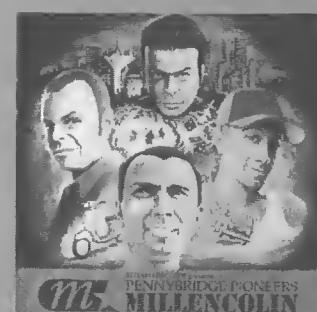
A.I.D.S and cancer to control the population while raking in the cash for research and prescriptions. Indecision have always had something to say through their music and this is by far the most direct extension of their beliefs into the artwork. The only problem is, is anyone listening to the message, or are they just waiting for the breakdowns? *RodFC*



### Krutch

"Our Thing: The Mafia Years" (Cartel)

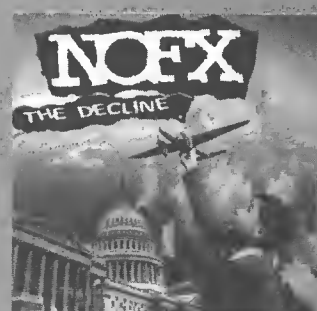
This CD features old and new tracks from PA's Krutch. 12 tracks of thugcore produced by Madball's HoyaRoc. Best known for his involvement in Comin' Correct, Richie Krutch has introduced the Krutch name to the hardcore scene. While Richie is quick to point out the fact that this CD contains a lot of old material and doesn't exactly represent the band now, "Our Thing..." is a great introduction to the band. Thankfully, Krutch don't sound anything like Comin' Correct. Standout tracks include "B.F.L.", "The Few The Deep" as well as covers of Youth Of Today and Warzone's "As One". Look for a new full length release in the near future. Check out the PA Scene Report for more info (pg. 28) *RodFC*



### Millencolin

"Pennybridge Pioneers" (Epitaph)

When I look at the cover of these Swedes' new pop-punk release, I can't stop thinking of how much the cover reminds me of The Planet of The Apes. Not just the artwork either. These guys look like apes! For those of us who've watched the horror of a planet run by dirty stinkin' apes, you know the horror it instills in you. If that wasn't scary enough, the back booklet band shot has all of them dressed like that guy from the Jane's Addiction video. Ohhh god! *RodFC*



### NOFX

"The Decline" (Fat Wreck)

Aptly titled, NOFX's latest release is a one-song punk nightmare. The last NOFX CD I heard was "Punk In Drublic" (it this right?) which was NOFX themselves. Which gave me the idea that they should call it a day. While they pioneered the west coast sound with their harmonies and humor mixed with offbeat versions of songs like "Minor Threat", NOFX have lost their ability to make you laugh, or even want to listen. NO song should last 9 minutes! *RodFC*





## One For One

"Seven Year Cicada" (Triple Crown)

Whoops, I must have put my Faith No More CD in — swirling keyboards give way to a sample, then head straight into some nice metal riffarama. Thank you Jesus! One For One fall in the same category as ETID: crazy assed technical metalcore with some processed vocals (XEwan: "I hate processed vocals"). Lyrics that have an anti-materialism, God message and the song "Fire Walk with Me", which made me break out the Twin Peaks tapes! This is a CD that definitely grows on you if you give it time. (cicada: a large homopterous insect, the male is equipped with vibrating membranes that produces a loud shrill sound; often called locust) RodFC

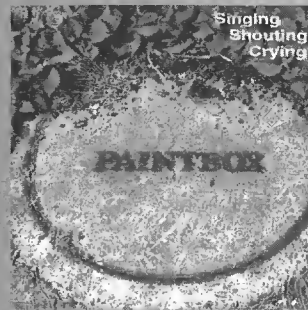


## One Second Thought

"Self Inflicted" (Cartel)

These Queens tuff guys deliver the goods. Nice thug/hate core with big daddy vocals. A little choppy in parts (vocals) OST are still nice and should be sweet to see live. With songs like "Bring It On" and "Step Back", you pretty much get the idea of what these guys are

talking about. An added bonus is a cover of Neglect's "L.S.S." done with Sworn Enemy's Sal on vocals. RodFC



## Paintbox

"Singing Shouting Crying" CD

Very tight hardcore that clips along complete with the rock hooks of their Swedish counterparts. The influence of Motorhead is evident in songs like "koku". The big sweeping guitar parts add to the structure of the music without making it sound overblown. At times, like on track four, the vocals remind me of the throaty stylings of Mr. Stubbs from Leatherface. The rhythm section is very tight and the blend of early 80's metal and the current trend of rock makes this a good punk recording. (H.G. Fact / 401 Hongo-M / 2-36-2 Yayoi-cho / Nakano-ku / Tokyo 164-0013 / Japan) stephe



## Pocket Change

"Golden" (resurrection a.d. records)

Weak, overproduced drivel. The vocals whine on like some demented sea cow and the production has sucked out whatever life this band had to start with. Remember the Ramones? Remember how all

the songs sounded the same? Well the difference between them and Pocket Change is that the Ramones wrote a good song. ped



## Poison the Well

"The Opposite of December"

(Trustkill)

As mentioned in The Walls Of Jericho, PTW have the musical sound with perhaps a more fatter drum sound.(????) Nice tempo changes with a scattering of double kick drum rolls that make the sound a little more metallic, especially on breakdowns. The only complaint is that the vocal styles of both bands can wear thin after a while, due to what I think is a lack of rawness or emotion. Well worth picking up. RodFC



## Radar Mercury

"Thank you, goodnight." (Doghouse)

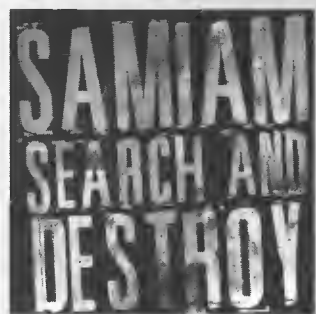
Well my radar is picking up an army of sweater vests and stuffed animals. Emo is something I still haven't been able to figure out. When emo was The Descendents I thought it was a joke about geeky kids who actually had fun in school and were into computers when the rest of us were into crude flyer making 101. The new

school of emo is like Morrissey-styled "post hardcore" that really doesn't borrow anything from hardcore. That said, I imagine that all the kids with creeper, sweater vests and Smiths t-shirts will be all over this. *RodFC*



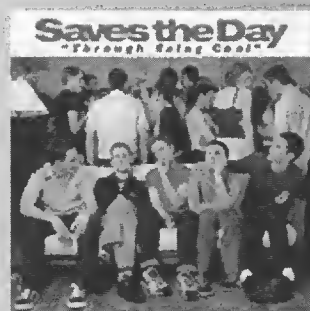
**Rubbish Heap**  
"Torchbearer" CD

A thundering herd of German emo-violence. Lots of cascading drum parts with leading emo-riffage similar to His Hero Is Gone. There is good production on this which makes it full sounding while still giving it a flat sound - very reminiscent of latter day Rorschach, the "Protestant" period. The song structure borrows sweeping anthemic patterns similar to Drift, developing this big sound. Top it off with half gargled, half choked out vocals and you have a plodding, listenable and intriguing release that will have you unconsciously head banging and emo-rocking in unison. (Conspiracy Records - P.O. Box 269 / 2000 Antwerpen / I Belgium) *stephe*



**Samiam**  
"Search and Destroy" (Blackout!)  
That's what I wanted to do 10

years ago when I saw them. Well 10 years later nothing's changed. All I can say is that this is for the geezers who like Iggy Pop and The Ramones. Keep those walkers off the dance floor, gump! *RodFC*



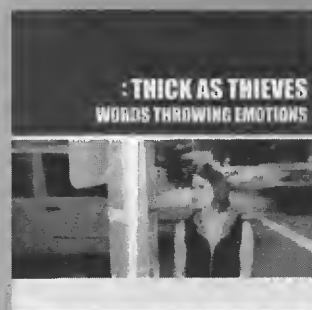
**Saves The Day**  
"Through Being Cool"  
(Equal Vision Records)

Next to Snapcase, this is possibly the worst record I have heard all year. Needless to say, this disc didn't last much past the first song. The layout looks like something out of a Nickelodeon show. Give me a break. The last thing hardcore needs are fruity little boy bands with big heads. Please go away. *BrendanNBE*



**Snapcase**  
"Designs for Automotion" (Victory)  
The first question I have to ask is: why? Why fucking torture people with another record? Judging from all the hype Victory gives these herbs you would think they were the be all and end all of hardcore. Two problems: 1) they suck 2) Snapcase is far from hardcore. Snapcase has much more in common with cock rock than hardcore or punk rock. Why? It's really quite simple:

Snapcase is and always has been more worried about what might offend people rather than speaking their minds. Their lyrics read like a watered down fucking self help book. I didn't think it was possible, but Snapper have really outdone themselves on this record; they've managed to make a worse record than Progression. Gone are the heavy parts, replaced by weak radio rock riffs, and Darryl's vocals are worse than ever. Give it up. *BrendanNBE*



**Thick as thieves**  
Six songs (just over 25 minutes) sometimes sounding like punk legends FEAR (good) without the sense of humor (bad), and sometimes sounding like any mediocre alterna metal band (very bad). I'd probably like this if I were still in high school. *pb*



**Tomorrow**  
"Nuovo punto di partenza" CD  
It's Italian right down to the cheesy spaghetti western sample for an intro. The CD starts with a wailing guitar solo that Raw Power would be proud of, the lyrics in Italian, and the sing along choruses are so much like Negazione on

speed. But this band is Japanese. They incorporate fast-core in terms of speed. Tomorrow are fast with their drum beats, their riffing and even their sing-a-longs, which is probably the single biggest factor that gives this record its Italian flavour. It's a twist and I am perplexed at how they came about. Fuckin' awesome. Fastcore is Go! (Answer / Hase Bld No. 2 B1, 5-49 / Osu 3 Naka-ku / Nagoya City, Aichi 460 / Japan) *stephe*



**Torn Apart**  
"Ten Songs For Bleeding Hearts" (Trustkill)  
Torn Apart are the third in the series of Trustkill bands with this sound. They are also the ones who do it the worst. Unlike Walls Of Jericho and Poison The Well, Torn Apart lack the emotion and tempo changes, which make it a rather boring and generic CD compared to Walls and Poison. Save yourself some time and money and pick up the other CDs and leave Torn Apart to the uninformed. *RodFC*



**Voice of Reason**  
"New Beginnings" (Triple Crown)  
If a "new beginning" means sounding like old 7 Seconds,





OK, a new beginning it is. VOR is that 80's 'whoa, whoa sing-a-long' that bored me silly when 7 Seconds did it. What's my motivation here? I'll just end this with the "if this type of H/C is your thing then you'll love this" schtick. Snore. *RodFC*



**Walls of Jericho**  
"The Bound Lead The Gagged"  
(Trustkill)

Walls of Jericho is quickly becoming popular due to the great combination of metal influence hardcore and emotion-filled lyrics; also, they are the only H/C band around with a female singer. Female vocalists have always been a rarity in hardcore or even metal. They either have squeaky Go Go's type vocals or badly faked rough vocals that make them sound like they're trying to be guys. Vocalist Candace\_\_\_\_\_ vocals are basic straight up hardcore screaming just a little higher than what you're used to, but something that you don't even notice after a couple of listens. I'd compare them to Poison In the Well in terms of musical and even vocal styles. *RodFC*



**What Happens Next?**

"Brutiful Fearing" 6"  
More of that Heresy meets Attitude Adjustment skate cross-over that sounded so good in the late 80's. It has been making a comeback. Guitar leads are more prominent in this recording, but the breakdowns and the energy is still very much here. The message is upfront with titles like "Banner Sized Politics" and "Exploitation. Assimilation, Violence". They do an Indigesti cover - "Silenzio Statico". Nice handout with song explanations, cool leaping pictures, a 6" record, and blazing hardcore to skate a rail to while being self-righteous. This is the West Bay Cartel super group. (Six Weeks / 225 Lincoln Ave. / Cotati, CA / 94931 / USA) *stephe*



**Vision** "Watching the World Burn"  
(Epitaph Records)

It's great to see a band like Vision, that has been playing great music for years, finally get a break. This, their fourth full length record, lives up to my expectations and will hopefully garner them the respect they deserve. Great melodic hardcore punk. Nothing more. Nothing less. Vision just seem to do it better than most of their counterparts. Thirteen brand new tracks clocking in at just under a half an hour. Vision mix in a tiny bit more metal riffing this time around, at times reminding me (slightly) of the Just Short of Living CD. *BrendanNBE*



**Zeke**

*Dirty Sanchez*

It's Motorhead on 78, Nashville Pussy and the supersuckers rolled into one big wad of superior rock and roll. It's what R.E.O. Speeddealer is and what the Dwarves always wanted to be. Lightning fast and raunchy as fuck. Stick it in yer car, baby...and drive. *ped*

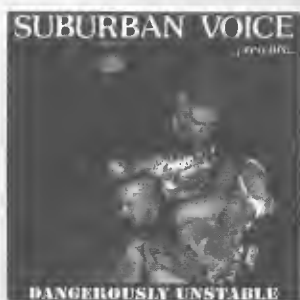


**Various Artists**

*Bandana Thrash, volume 1" flexi*

625 delivers up a comp that captures an emerging trend of skate-core revivalism, youth crew, and power violence that is sweeping the west coast and Japan. The genre is called fastcore or as Hirax Max likes to refer to it as "Bandana Thrash", a scene that takes its cues from old euro thrash and skate-core. Three of the bands are from Japan. Crucial Section stand out. L.I.E. are very good as well. What Happens Next? steals the show with a song in Japanese and a cover of "Bombs" by Attitude Adjustment. The A.A. cover had me pulling out my "American Paranoia" lp and revisiting my circle pit days. Choice cover.

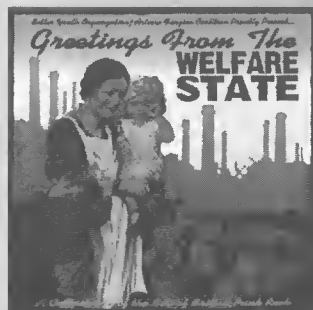
(625 Productions / P.O. Box 423413 / San Francisco, CA / 94142-3413 / USA) *stephe*



#### Various Artists

*"Dangerously Unstable" CD*

This is the latest in Suburban Voice additions - a comp CD with a copy of Issue # 43 of the legendary Suburban Voice zine - the record of Boston hardcore for years. The comp includes: the last Zero Boys' recording, Anti-Flag doing a cover of the Buzzcocks' "Orgasm Addict", unreleased Gordon Solie Motherfuckers, unreleased Infest (which sounds muddy), an unreleased Pist cover of N.A.'s "Can't Tell No One" then the Boils version of "Nothing", Florida's Murder Suicide Pact doing a cover of "Police Story" (Black Flag), Isolated doing Minor Threat's "Guilty of being white", 9 Shocks Terror do a Hawkwind cover, and a live Freeze song. It's an awesome comp with a real sense of definition that incorporates Boston bands. Out Cold provide the title track for the comp and it is a stand out in a comp of stand outs. Proceeds raised from this CD go to Amnesty International. (Suburban Voice / P.O. Box 2746 / Lynn, MA / 01903 / USA) *stephe*



#### Various Artists

*"Greetings from the welfare state" (BYO records sampler)*

A superior collection of angry underground British punk rock, reminiscent of the early eighties but not out of date. Check out Snuff's ripping cover of "I will survive". This one's priced to own. *pb*

## LP REVIEWS



#### Anthem Eighty Eight

*"Define a Lifetime" LP*

This is Assuck doing a SXE project. It sounds slowed down, which is mediocre for them. But they should be commended for taking on another style. And it seems like this is a tribute - as the song "Momentum" suggests; but these songs are all originals (no covers). The more listens you give it the more it tends to grow on you. I attribute this to the band's musicianship and their ability to write dense material that requires more than one listen. With this in mind, you start picking out all sorts of things and this

recording develops dimension. The crossover gasoline-screaming for change vocals, the tight drumming with the emphasis on racing parts, the fills, the breakdowns, the selected choruses...this is a quality SXE record, and it's written by grind kids. (No Idea - P.O. Box 14636 / Gainesville, FL / 32604-4636 / USA) *stephe*



#### Artimus Pyle "Civil Dead" LP

Gruelling, ugly-sounding hardcore played fast while sounding mid-tempo. There is atmosphere in this recording that doesn't bog it down, providing the recording with depth. This is way better than the 7" ep. It's very driving and thick, while allowing song structure to breathe with different paces. That 'gasoline/distorted vocals in the background' sound aids the overall composition. This is what Neurosis would sound like if they were still a hardcore band. And the recording is so full sounding it overmodulates the way His Hero Is Gone recordings let the heavy material peak out of it. Dirty, driving, energetic, and ominous sounding. (Prank Records / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA) *stephe*



#### Botch "We are the Romans" dbl. LP

Thick, crunchy Sabbath-esque emo guitar ringing. The distorted vocal growls have you straining to make out the shouting match of one. The brutal punches of parts and the use of quiet. Well accomplished, well thought out, without being tech metal. It's ferocious and cascading ugliness throughout, while leaving space to contemplate, only temporarily, the prettier side of hardcore. Overall, this record reminds me a lot of Neurosis and their anthemic style of writing, particularly with songs like "Man the Ramparts". Mid-way through the song a school of monks takes over and after 3 minutes of "ooohms" Botch come busting back. I also think fans of new school screamo violence will dig this. I do have one criticism to add, experimental re-mixes that take up one side are inexcusable and have got to stop. Drop Dead and Ink & Dagger's re-mixed albums were bad enough. (Hydrahead / P.O. Box 990248 / Boston, MA / 02199 / USA) *stephe*



#### Cattle Decapitation

*"Human Jerky" LP*



Immediate observation is that the cover of this LP looks like an old Active Minds LP. The titles of the songs look similar to Locust, with titles like "Veal and the cult of torture" or "Unclogged and ready for spewage" or even "Roadkill Removal Technician". The music is grind with some very twisted vocal sounds, very tight song structures and interesting feedback in parts. The lyrics have an animal rights bent. Overall a great fast record with something to say. The cows and stun gun samples at the beginning of side 2 is fuckin' gross, but poignant. (Satan's Pimp / P.O. Box 13141 / Reno, NV / 89507 / USA) *stephe*



**combatwoundedveteran**

*"I know a girl who develops crime scene photos" LP*

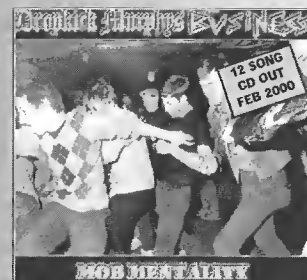
Locust-sounding hardcore complete with weird space bits. Add a tin Japanese drum fast-core speed, pressing distorted vocals, and an overall Septic Death feel and you get Florida's saving grace. CWV have a real dark overtone to their writing and artwork — an Ed Wood inspired creepiness. And their artwork is becoming the most copped style in hardcore. This is the band to watch for. 18 pounding tracks on 45 RPMs — baby blue marble vinyl — and a 20-page booklet. Dementia and treats — it's like punk rock Cracker Jack, except this candy is good for your sceptic side. (No Idea — P.O. Box 14636 / Gainesville, FL / 32604-4636 / USA) *stephe*



**Demon System 13**

*"vad vet vi om kriget?" LP*

Defining the new "fast-core" scene, DS-13 plays a manic, unrelenting version of hardcore. Side A is unreleased material, which accounts for 15 songs. At times the singer sounds like Ian MacKaye from the In My Head days. At other times he approaches the vocal stylings of Devoid of Faith — a Springa (SSD) impersonator. DS-13 has taken a page out of FUCK ON THE BEACH by starting the record with a long noise. DS-13 chooses to explode, whereas their counterparts choose to be waves splashing on the shore (I hope this isn't a trend in fast-core). There is a bonus track of Last Match (also from Sweden) doing a DS-13 cover on a special locked groove. The LP has 27 songs in total, with Side B consisting of released material from the split EP with Blood Of Others (from Australia) and material from a split EP with Sic Transit Gloria Mundi (from Sweden). It is an unbelievable release especially for fans of early Minor Threat or the emerging fast-core scene. (Deranged Records / P.O. Box 543 / Station P / Toronto, ON / M5S 2T1) *stephe*

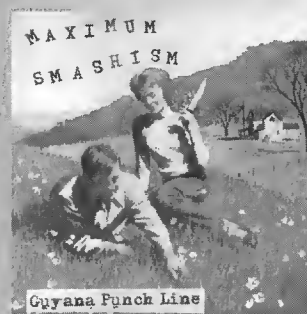


**Dropkick Murphy /**

**The Business**

*"Mob Mentality" (Taang Records)*

Two street rock 'n roll heavyweights team up on this split 7". Each band covers one of the other's tunes and then both bands team up for a song. The Dropkick Murphy's cover "Informer" and The Business cover "Streets of London (Boston)." Both bands do justice and the collaboration on the title track works surprisingly well. These songs will all appear on a 12 song split CD to be released later this year, and if this is a taste of what's in store, I like what's coming. One of the best Taang! releases in a long time (along with the Stars & Stripes reissue). Let's hope they keep it up. *BrendanNBE*



**Guyana Punch Line**

*"Maximum Smashism" LP*

In/Humanity lives on with the singer and his Born Against style energy. The guitarist is from Anti-Schism/Initial State. The sentiments in the lyrics have an under-riding focus on nihilism. The opening track "Something about Smashism" is about breaking shit; "Speak Softly" is a song about the atom bomb.





It's fuckin' punk in the twisted hardcore package with emo quirkiness and songs that just don't quit, long after they are over. The humourous lyric book similar to "The Nutty Anti-Christ" is excellent. The photos on the back of the album are awesome. (Prank Records / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA) *stephe*



**His Hero is Gone**  
"The Plot Sickens" LP

Thick, heavy, moody, fast: the soundtrack of shit things to come. Right from the first song they will have you contemplating "Surrender". "The Garden" whizzes by and "What goes up" feels like the anthem for the apocalypse. "Angry Gods" is more of the same, and "In the Red" opens as a post-apocalyptic rant. Only when "Red" finds its pace does it start bleeding into "Outside In". The ringing guitar in "Who Benefits" runs right into "Willing Host" and then "Enslavement Redefined" picks up like it's Part 2. This record is seamless. The songs are tightly edited to give a non-stop feel and before you know it the record is over. The record is short and creates incredible soundscapes that few bands have been able to manage. This is such a killer record, in every way, and makes for a fitting final chapter for one of the best bands of the 90s. *stephe*



**Kill the man who questions**  
"Sugar Industry" LP

Back to basics political hardcore with new American influences, as opposed to the Brit/Swede/DIS sound. This is fast, quirky American sounding hardcore with breakdown parts and most importantly, something to say. The duel vocals are awesome: the guy sounds like Choke (Slapshot) and the girl sounds like Amy (Nausea). A booklet comes with this project that borrows from early cut & paste and neo-Floridian ala Combatwoundedveteran styles. Excellent package. Can this label do no wrong? Watch for their "Counter Culture" projects coming soon. (Coalition Records / Hugo de Grootstraat 25 / 2518 EB Den Haag / Holland) *stephe*



**Lack of Interest**  
"Trapped Inside" LP

This is the best Infest clone-band borrowing influences from the tightness of Discordance Axis' grind and the stop-n-go arrangements of No Comment. A 24-song release that makes you weep with thoughts of "Slave". It's amazing how much the

shouting of 'there's nothing I can do' in "You Hate You" sounds like 'macho attitude' from Infest's "Machismo". And the outro track "Disciplined" is brooding like "Fetch the Pliers" on "Slave". It's uncanny how much these two records mirror each other. And if you love Infest's power violence, which I do, then you will love this record. My favourite tracks are "My Life", "Wasted Effort" and "Tough Guy". Go out and get this before the disappointment of the unreleased Infest record strikes. (Slap-a-Ham Records / P.O. Box 420843 / San Francisco, CA / 94142-0843 / USA) *stephe*



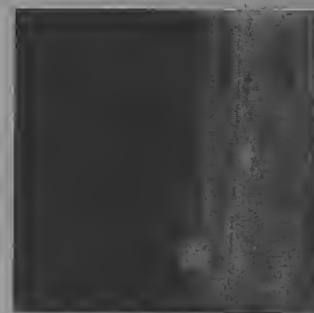
**Reversal of Man**  
"This is Medicine" LP

This isn't a No Idea release. This looks like the latest part of the Florida invasion constructed by the amputees of CWV graphics. The 16-page booklet has hand-pressed lyrics, sickly cartoon graphics generating an overall dark mood. The record is thundering emo-violence and probably their best showing to date. The material gets sweeping and the vocals are shrieked in the background through some distortion. When everything falls into pace, it all sounds very manic. I guess it makes sense when 2 of your members are also in CWV. ebullition is a label that hasn't put out anything memorable for years and then they go and do ROM. (ebullition Records / P.O. Box 680 / Goleta, CA / 93116 / USA) *stephe*



**Sangraal**  
"Wolves of Armageddon" LP

No holds barred, full-on black metal played at a hardcore pace by former members of Gehenna. Not being a fan of any metal whatsoever, this took a little getting used to, but after a few spins of the 12" I got the genius in the hardcore scene's new efforts at an underground takeover of metal. It's fast, it's evil, and unlike metal there are a lot of songs. A gatefold cover, solar system sorcery images, space noises and a fucking wallop of heavy metal hardcore. There are some crazy and interesting projects coming out of this recent trend in cross-over (that have made it a lot more exciting than the D.R.I. / C.O.C. period). Sangraal is one of those projects. (Wicked Witch Records - P.O. Box 3835 / 1001 AP Amsterdam / the Netherlands) *stephe*



**Severed Head of State** LP  
The brainchild of Todd (His Hero Is Gone), Kelly (Detestation/Resist), and Jack (Mind Control Records) has an unholy one-off union that came together relatively quickly. Don't expect another



# REVIEW

tour from this peace punk super group, but do expect a great rough recording that incorporates the emo-distort guitar work and throaty vocals of His Hero with the energetic and straight forward righteousness of Detestation. A one sided, 9 song LP with laser etchings on the back that's on Lengua Armada and Martin's ever growing empire of extremely rare recordings. This is ear to the ground sort of stuff that makes all that slugging it out worth it. It's dirty, it's energetic, it's got 'fuck you' lyrics with a direction, and it is well within arms reach of popularity. (Lengua Armada Discos / 2340 W. 24th Street / Chicago, IL / 60608 / USA) *stephe*



## Spazz

*"Crush Kill Destroy" LP*

After what seems like an eternity for one of the busiest bands in hardcore, the return of Spazz, with their best record yet. Fast as shit, funny as hell, crazy titles, an armful of samples and tight edits - this is non-stop lunacy. Power violence to win over the critics. The samples in "Let's Fucking Go!" are like one of those radio contests where you have to guess as many samples in 15 seconds. Can you pick out the perpetrators of "Go!"? Brutally heavy, pummeling, overboard stimulation. (Slap-a-Ham Records / P.O. Box 420843 / San Francisco, CA / 94142-0843 / USA) *stephe*



## Spread the Disease

*"Sheer Force of Inertia" LP*

4 song 12" of Black Metal made by Straight Edge kids from T.O.'s west 'burbs. The concept sounds like Acme, but this record really is metal with four epics. The Black Metal scene is usually influenced by reactionary right wing dolts, but STDs lyrics are more in touch with issues and inject a left wing approach. These kids grew out of the vibrant SXE scene in Mississauga and Oakville and the creative juices flow with traditional Indian music samples which enhance the recording making it Led Zeppelin-esque. I have seen them steal the spotlight at many a live show and that helps me get through this, as I can't stand listening to metal. There are parts like the emo intro in "Responding to a current lack of heat" where Dave's NDR experience bleeds through. And the annoying computer noises between songs stem more from the hardcore ethos of "agitation". But when they get going they pummel you into submission with their sheer force and attention to detail. "Responding to a current lack of heat" is a good example of this where a church organ fades up, a Verbal Assault riff crushes the two second sample, a riff breaks up this union, double bass beats break things open. Jump on, it's a metal rollercoaster ride with endless detail. (Eulogy Records - P.O. Box 590833 / Fort Lauderdale, FL / 33359) *stephe*



## Zodiac Killers

*"The Most Thrilling Experience" LP*

Hard driving belts of fast thrashing garage punk 'n roll. Greg Lowery of Rip Offs/Infections fame re-appears with the Zodiac Killers. This recording reminds me of the snottiness and reckless abandon of early punk, but with the speed of contemporary hardcore and the succinct feel of new school song writing. The recording barrels through 12 tracks in no time and the Angry Samoans cover is a bonus. (Rip Off Records / 581 Maple Ave. / San Bruno, CA / 94066 / USA) *stephe*



## Voorhees 13" LP

Their best yet. Brutal, real meat and potatoes hardcore, reaching some pretty impressive speeds. The burly vocals of Ian give this recording its ominous sound. Comparisons to John Brannon are apropos. "National Register of Experts" is the stand-out, borrowing note for note from Poison Idea's "Alan's on Fire". And it's all over within minutes. (Six weeks / 225 Lincoln Ave. / Cotati, CA / 94931 / USA) *stephe*





## 9 Shocks Terror

"Mobile Terror Unit" ep

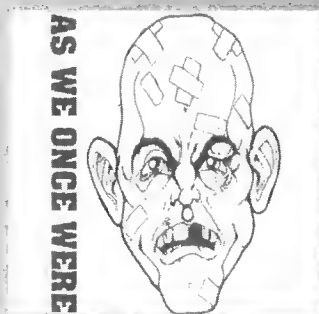
The best live band of 1999 - the very same who gave us the best record from last year, "The Zen and Art of Beating your Ass" are dishing up 4 new songs. "Mobile Terror Unit" is balls out thrash blending influences from mid 80's European/Japanese thrash and the rough breakdowns from the same period of US hardcore. The band clicks along at a fast pace. The soloing in "Mobile Terror Unit" and "Make your Point" remind me of Raw Power. The screeched out vocals of Lean Steve draw on that same Italian period of hardcore and remind me of the skidding sound a car makes. "Backing Out" will have you singing 'Think I'm gonna fuckin' snap' after the second listen. There are chorus vocals in "9th Symbol" that scream live sound. Though "Backing Out" leads into another song that gets faded out at the end of the record, it's all forgivable and only adds to the fuckin' scrappy sound of what will surely be the band that started the Cleveland recovery project. (Havoc Records - P.O. Box 8585 / Minneapolis, MN / 55408) *stephe*



## Arms Reach

"Within our Reach" ep

Infest-core with breakdowns right from the get-go. Raw, brutal, fast, deep rooted in anger. This is "Victim in Pain" for 2000. If they were from NYC they would be legends. "What lies Ahead" has one of the best breakdowns I've heard since the Hard Stance '87 demo. The singer sounds so much like Joe from Infest or John Brannon of Negative Approach, I can't get over it. The music is fast, played at a galloped paced and laced with breakdowns that'll have you floor-punching in the privacy of your home. They have a split with Scalp Lock that you should look for as well as an LP scheduled for release from Deranged later this year. (Short Fuse Records / 34 Atchison Rd / Macquire Fields, NSW / Australia) *stephe*



## As We Once Were

"1999" demo

Take the Gorilla Biscuits sliding guitar sound, add Side by Side vocals and you get some local hometown heroes. Include breakdowns with inspirational choruses like "Won't let die what has begun"

and "If you need a friend, you can turn to me/ we're holding this together with honesty" and you get Toronto's latest youth crew sensation. They are careful not to label themselves as SXE band although 80% of them hold the edge dear to their heart. They are awesome live and the loose screams of "Still Young" come close to capturing that energy. I think this tape is already sold out, but you can write the singer and beg him to record this for you. Meanwhile the band is recording for a million other projects including a Gorilla Biscuits tribute comp. They are talking about changing their name. Fortunately, they are not talking about a changing their sound. (Ben Cook / 444 Scarborough Rd. / Toronto, ON / M1N 3N2 / Canada) *stephe*



## Bleeding Face

"Blood Still Drips" ep

I was excited by the fact that this record labels takes their cues from Lifesblood. The centerpiece has an old picture of Angus Young (AC DC) rockin' out, which should tip you off that this is Aussie kids making fun of themselves and their island down under. The record starts off with a psycho B-movie sample and gets interrupted by some basic hardcore similar to "Dirty Rotten" D.R.I. The vocals add more gasoline and cutting in a cookie monster way. They break into a cover of the song "Youth of Today" during "Massacre on Melrose", as a

way of killing two mockeries with one song, and it works if you're paying attention. "First to Attack" gets noticed for the sing-along choruses. "Untitled" has some emo parts that sound so familiar but I can't place the band they were ripped from. The record does suffer from the band's inability to play, but it comes with a 70s rock kind of a band. (Youth Enrage Records / 2 Megalong Cres. / Campbelltown / NSW 2560 / Australia) *stephe*



## Deadzibel!

"Foursongenvironment" ep

Belgium emo-violence from the scene that perfected the genre with bands like Acme and Morser. The tradition continues. It's Grade-like in that the songs involve singing and guitar melodies. But it's heavy with cookie monster vocals thrown in at times and the thick chunky guitar sound. The b-side song "Chronical Brain Disorder" includes a drum and bass sample that works. A first. (Conspiracy Records / P.O. Box 269 / 2000 Antwerpen 1 / Belgium) *stephe*







**Intensity**  
"Battered Soul" EP

SXE from Sweden that is 'straight and alert' sounding with memorable choruses. This is the **UNIFORM CHOICE** we want to remember in songs like "True". The song "Action" convinces you of a better tomorrow. They do a couple of songs in Swedish that give them an Italian sound, which may have more to do with the foreign language thing than actually sounding Italian. The guy who sold me this record said this would be huge if it was on Revelation, and he was right. (P.F.C. / c/o Alfaro / Sodraparkg 35 / 214 22 Malmo / Sweden) *stephe*



**Intensity**  
"Virtue of Progress" EP

A little slower than "Battered Soul", but urgency is still there. "Screaming for Change" vocals, galloping drums, generic three chords, short songs, and sincere messages. This is the band's first American release, demonstrating that Swede knuckle-under straight forward hardcore as opposed to the traditional Motor-

charge sound. Some of the songs are in Swedish, but that's no problem, the universal language takes over and it's like listening to the Dutch songs by Seein' Red. They do one song in Spanish as the singer is Uruguayan and runs one of the best Swedish labels around (PFC). (Six Weeks, 225 Lincoln Ave. / Cotati, CA / 94931 / USA) *stephe*



**Jean x Seberg** EP

Ultra-fast grinding hardcore with metal leads. This is what the Swarm use to sound like, but JS has 2 singers which vary between cookie monster and shrieks - the cookie monster vocals border on Infest, whereas the shrieks border on The Killers, in sound. 12 blistering trax on one small piece of vinyl. It appears this band may have broken up. The centerpiece logo is a clever play on the CRASS label. (Murder Records / Olivier Lacoste / BP 11 / 33023 Bordeaux cedex / France) *stephe*



**Last Security/**  
**Man in Shackles** split EP  
"Noise Lovers United/Exist to Resist"  
Both bands are from Sweden and they are fuckin' fierce. Last Security is on 33 rpms so

that they can pack 6 songs. "Noise Lovers United" is an immediate anthem. "Three Grades of Behavior" is chaotic and will have you screaming along in no time. Man In Shackles is recorded on 45 rpms and they remind me of an abbreviated 9 Shocks Terror with more screaming vocals and fast-wind-you-up parts. They take some of the best bits of 9ST and make shorter songs out of them. This record is definitely for those with Attention Deficit Disorder. This is the first official release of the new P.F.C. label. (Sounds of Betrayal / c/o Rodrigo Alfaro / Sodraparkg 35 / 214 22 Malmo / Sweden / e-mail: soundsofbetrayal@bigfoot.com) *stephe*



**Michael Knight**  
"Slip and Fall" EP

"Never fuckin' liked you" is Charles Bronson-core, the early Brit hardcore for choruses. "Coming Clean" is the space-rock of new wave not working with hardcore. "Daila Wears" is a hardcore song. "I need money" is a dirge song that trips into stoner-core territory. "Migraine" is Locust cow-punk sounding. And what's with the rock song "Gave Up" - rock doesn't go with grind. "Lost in the Haze" is more bad stoner rock and sums up this band's approach. This record is too schizophrenic and never really sounds good with any one song. Pick a style of punk and try figuring out how to play it.



(xxxthe your Tee Gee Music  
Terrorism Conspiracy and  
Blood cultxxx / 49222  
Fairchild Road / Macomb, MI  
/ 48042-4810 / USA)????  
This needs work – but I don't  
know how to help. *stephe*



### Puncture Wound

"Lee Oswald grimaces as he is fed by  
lunging Jack Ruby" *ep*

Another scrappy sounding  
dirty hardcore record from the  
Cleveland scene. This is a  
slower version of the h-100s  
with shittier production. The  
vocals sound strangled. The  
songs are pretty basic and  
straightforward, with little  
variation. It's 3 chord  
hardcore as opposed to punk.  
Great titles: "Break a Leg" and  
"Exercise the Right to be a  
Stupid Idiot". If you could  
make out the artwork, it would  
be awesome with the play on  
the Lee Harvey Oswald  
shooting and the other cut and  
paste jokes. This is real rust  
belt hardcore. (Blood Clot  
Records / P.O. Box 561 /  
Brunswick, OH / 44212 /  
USA) *stephe*



### Rajoitus

"Systeemin Naulittu" *ep*

A Swedish band with Finnish  
influences that borrows heavily

from the scene's adoration of  
Italian and Brazilian hardcore.  
Short brutish blasts with some  
complexity pasted into the  
hardcore blueprint. Some  
straight-forward structures  
with choruses that are accented  
by back ups. Lots of energy,  
short songs, catchy parts  
shouted real fast – hardcore  
the way it was meant to be. A  
cover of "Vitun Urpot" by  
Uutuus is a bonus. A great  
International sound on a local  
label. An additional bit of  
trivia, this release is the first  
domestically released Swedish  
hardcore record in Canada.  
(Ugly Pop – 2 Bloor Street  
West / Suite 100, Box 477 /  
Toronto, ON / M4W 3E2) *stephe*



### Real Shit *ep*

The first song "Marvelous  
Skater" starts with ringing  
guitar parts and held singing  
choruses reminiscent of Dag  
Nasty's "Can I Say" period,  
but the music falls right into  
an early 7 Seconds sound. The  
demo that came out before this  
was called "Clenched Fists,  
Black Eyes 1998", which  
should tip you off that Real  
Shit are influenced by "The  
Crew" period. The song "A  
Deliveryman" takes a cue from  
Minor Threat's "Stepping  
Stone". All 6 songs are  
awesome straight forward  
original hardcore songs with  
lots of energy. It's the kind of  
hardcore that keeps on  
building and in spirit reminds  
me of the feeling I used to get  
from listening to that first  
Uniform Choice lp. Another  
cool thing is that the guy who

put this record out runs a cool  
record store in Yokohama and  
put this record out because  
these guys are his friend and  
really knows very little about  
hardcore, so it's a good thing  
Real Shit do. One of the best  
hardcore releases of the year. A  
close second to Exclaim.  
(Mickey Room Records / 2-9-  
9-303, Minamisaiwai, Nishi /  
Yokohama, Kanagawa 220-  
0005 / Japan) *stephe*



### Ringworm

"Madness of War" (3 song demo)

Nearly seven years after "The  
Promise" LP was released,  
Ringworm is back! It's about  
fucking time. The opening  
track showcases a slower,  
harder, more groove-oriented  
sound complete with a wailing  
solo in the middle and the  
Human Furnaces vocals  
sounding as vicious as ever.  
The other two songs pick up  
the pace a bit, more in the  
traditional Ringworm vein,  
"Madness of War" being my  
favorite. Let's hope it won't  
take another seven years to  
release a new album. Good  
job, guys. *BrendanNBE*



### Snifter / Yuppiecrusher

*split ep*

Snifter is more of that blazing

fast hardcore coming out of  
Sweden. DS-13, Intensity,  
Man In Shackles, and now  
Snifter – I hope it never stops.  
Bordering on fast galloping  
hardcore and double speed  
grindcore, it's fuckin' heavy.  
The songs take on patriarchy,  
globalization, racism and  
homophobia. For one of the  
most progressive social music  
democracies, it makes sense  
that they produce incredible  
bands like Snifter.  
Yuppiecrusher, also from  
Sweden, play a more US style  
SXE-core, but the emphasis is  
on the fast. The lyrics are  
political and never fall victim  
to the personal lyric trap.  
Early NYC sounding hardcore  
espousing DIY-ism, DIS-ism,  
hunting, and the hardships of  
immigration.

Another  
surprisingly excellent showing  
from Sweden. (Insect Records  
/ Postrack 58 / 116 74  
Stockholm / Sweden) *stephe*



### Social Coma

*ep*

This is Charles Bronson on  
45rpm. From Illinois, the  
band uses a similar art style  
and some of the band  
members' names are the same.  
The record is riddled with  
jokes on the scene and on the  
band. The vocals are shrieked.  
The music is heavy and plays  
between the sloppy extremes of  
fast and slow. It is  
reckless...but Social Coma is  
much faster. And low and  
behold, 2 CB members were  
in this band. For CB replicas  
try Wilbur Cobb, for  
development in the shriek-

core genre Social Coma is it.  
(Nat Records / Avenue  
Shinsaibashi 8F / 2-18-6  
Nishi-Shinsaibashi / Chuou-ku  
/ Osaka 542-0086 / Japan) *stephe*



#### Swarm

*"Blue Eyes is Dead" ep*

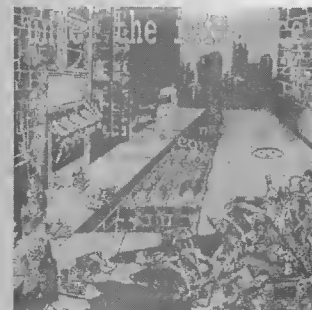
5 new songs and a Go! cover - "Just Say Go!" for this partial tribute to Frank Sinatra a.k.a. Blue Eyes - giving us a fitting obituary with "5-15-98". If you haven't heard Swarm, the ringing guitar parts sound like the intricate emo guitar work of His Hero Is Gone, the Left For Dead metal heaviness grounds their style, and the Chris Colohon vocals sound add the snotty urgent growls of Sam McPheeters - a throwback to a greater time hardcore with the likes of Born Against. It's fuckin' heavy hardcore done by Straight edge kids taking cues from the last 8 years of hardcore. The lyrical content ranges from thoughts on Hallowe'en, "November First", to abusive relationships with "Bleeding to Death" to self-sabotage of "Fuse" to the alienation of being a number in "Morning Headcount". The artwork is unbelievable on this one too. From Var, a guy who likes to out-do himself on packaging, he has done it again with a silhouette cut-out of Frank Sinatra used as a flap, covering the song titles and a peek-a-boo hole on the back that has Sinatra mugshots slide in. Start spreading the news. (no idea - P.O. Box 14636 / Gainesville, FL / 32604-4636) *stephe*



#### Voorhees

*"Fireproof" ep*

Overall this record is slower and more plodding than the LP. "Fireproof" feels like an outtakes record with the LP title track and an Agnostic Front cover thrown in so you don't feel completely cheated. If you are a fan then get this; otherwise, save your money and buy "13" - the LP. And Palatka beat them to the 'emo' sample by a couple of months. (Chainsaw Safety Records / P.O. Box 260318 / Bellerose, NY / 11426-0318 / USA) *stephe*



#### Various Artists

*"Under the Influence" ep*

Out of tribute conundrum comes this excellent SSD covers comp. Where Fear and Weapons Meet do an excellent take of "Glue". 10 Yard Fight do a real plodding version of "Forced down your throat" that is close to the original. Committed's "Get it Away" includes the little dub part and the echoes on the vocals. Fast Times give us a great version of "Under your influence" (sic). "Nothing Done" is covered by Time Flies and has some incredibly energy. Kill Your Idols beef up "x-claim". If you are going to avoid being suckered by tribute comps, you can feel safe picking up this one. (Vicious Circle Records / P.O. Box 4621 / Richmond, VA / 23220 / USA) *stephe*

# SWARM





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elemeno<sup>uɔɹɹɐ</sup>

-Organizers of Full Contact Magazine-

# Next Issue

## Next Issue



Label Profile  
CD Reviews  
Pro Profile - Seth Enslow  
Video Reviews  
Tattoo Profile  
Playstation Reviews

## SICK OF IT ALL

Kingworm  
100 Demons  
Mushmouth  
Strength - Japan  
State Craft - Japan  
Bad Luck 13 Riot Extravaganza





# HARDCORE MAYHEM 2000



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"THROUGH THE  
LOOKING..."  
LP/CD



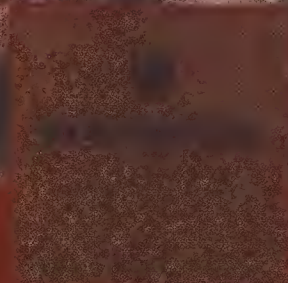
**FOR THE LIVING**  
"BRIDGES  
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**POISON THE  
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"OPPOSITE  
DECEMBER..." LP



**DISEMBODIED/  
BROTHER'S  
KEEPER**  
SPLITLP



**SHOCKWAVE**  
"DOMINICON"  
LP/CD



**RACETRAITOR/  
BURN IT DOWN**  
SPLITLP



**ARKANGEL**  
"DEAD MAN  
WALKING"  
LP/CD



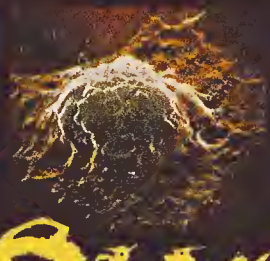
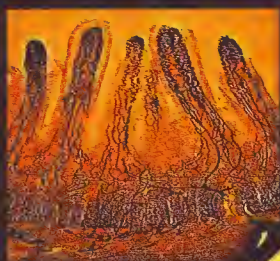
**LENGTH OF  
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"SHAME TO THIS..."  
LP/CD

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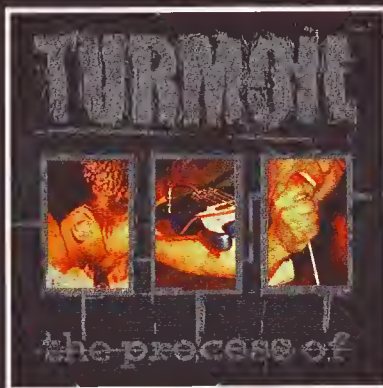
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